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Tolentino Collection

Curtis Studio
San Francisco, California

De Luxe Catalogue

of

The Rare Artistic Properties

collected by the
Expert and Connoisseur

Chevalier Raoul Tolentino

of Rome

Catalogue written by
Chevalier Raoul Tolentino

To be Sold at

PUBLIC AUCTION SALE

on the

Afternoons of March 21st, 22nd, 23rd, 24th, 1923

at

THE CURTIS STUDIO

575 Sutter Street San Francisco, Cal.

EDW. CURTIS, Auctioneer

(NO L #)

A Word of Appreciation

The present owner of this remarkable collection, Chev. Raoul Tolentino, needs no introduction to the art loving public. He has on previous occasions given the benefit of his vast store of learning and information to the American people but I can proudly say that never before has the scope of the collection described herein been surpassed.

It would be difficult for me to choose amongst the many choice products born of the genius of Italy; and I can do no better than to join the learned Scientist Seymour de Ricci in his comment on Mr. Tolentino's achievements, adding what the late well known Critic of Art, Horace Townsend of New York, has written about Mr. Tolentino and his collection.

Mr. Seymour de Ricci, who has written the largest part of the following foreword, is well known to the American public as the former editor of "Art in Europe" and the author of numerous catalogues of public and private collections. Among his works are: "Catalogue of Italian Pictures in the Louvre;" "Catalogue of the Barthelemy Rey Collection;" "Objets d'Art du Moyen Age et de la Renaissance;" "Louis Seize Furniture;" "The Book Collector's Guide;" "French Illustrated Books of the Eighteenth Century."

(Signed) EDW. CURTIS.

FOREWORD

Extracts from the writings of Mr. Seymour de Ricci and Mr. Horace Townsend:

"Nothing possibly makes a stronger appeal to an amateur's curiosity "then the appearance on the American market of a considerable number of "works of art hitherto unknown or unseen, buried in castles and churches "and private collections, and unearthed for his benefit by an eminent con-"noisseur.

"Italy, for centuries, has been the artistic storehouse of the world; it is "from Italy that we naturally expect art treasures and up to now we have "been seldom disappointed. The intense curiosity awakened in this country "by the precedent sales of the Tolentino collections in New York, shows "how keenly Italian art is appreciated in America. For several years Chevalier "Raoul Tolentino has been the greatest 'propagandist of the Italian art in "America,' ransacking Italy from the Alps to Otranto. He has brought to-"gether a large collection of works of art of every description which he will "submit to the public of San Francisco. Lovers of Art will have ample "opportunity to appreciate his energy as a collector, his success as a pur-"chaser, his discrimination and his taste, and finally, his knowledge as an "expert in Italian and French art.

"Personally, Chev. Tolentino needs no introduction: a Roman by birth, "he has traveled extensively and has a perfect experience of the art trade "and its conditions in Europe. He is well known as a careful and judicious "buyer, with a keen eye for quality and an almost uncanny sharpness in "detecting a fake. American museums and private collections owe many "a satisfactory purchase to his expert assistance.

"It will be much pleasure for students of Italian art, to inspect the "numerous 'objets d'art' Signor Tolentino has brought here.

"Italian furniture of the fifteenth and sixteenth centuries is for Americans "a comparatively recent discovery. It has been a most welcome addition to "their artistic stores. The days of gilded halls and gaudy mansions are past. "The modern apartment, with plain white-washed walls or monochrome "paper, is far closer to the Italian palazzo than to the early Victorian palace. "Louis Quinze and Louis Seize have their charms, but have also their limita- "tions.

"Unfortunately for future collectors, the supply of Gothic and Renais- "sance furniture, long since exhausted in France, England and Germany, is "now rapidly failing in Italy. Much as he might desire to do so, Chev. "Tolentino could not to-day duplicate the collection he is offering to American "buyers. Even now, for many articles, the prospective buyer arrives just "ten years too late. A well-known fact fully corroborates this statement. "Since the beginning of the war, the Italian Government has taken over the "Palazzo di Venezia at Rome, formerly occupied by the Austrian Embassy, "and has turned it into a Museum of Ancient Arts and Crafts. When it came "to furnishing the rooms, the Government officials searched the churches, "schools and monasteries for good specimens of Gothic and Renaissance "stools, tables and cabinets. The harvest was surprisingly meagre. Nearly "every available piece had, within a few years, left Italy for the United "States.

"Curiously enough, the only important book on Italian furniture has "been published in America, and Mr. Odom's able survey of this field is a "speaking testimony of the well-deserved favor early Italian furniture enjoys "in this country. In this book the name and the photographs of furniture "from the Tolentino collection are very often recalled.

"Lovers of fine wood carving will find in the Tolentino collection much "to draw their attention. Massive tables, elegant chairs, low cupboards, "elaborately carved and painted coffers, not to mention museum pieces like "the beautiful center table (No. 295), a most striking specimen of the Vene- "tian Renaissance art, superbly carved in designs of vase shaped supports, "faced with lion's masks, and a few choice examples of the French Renais- "sance."

Not only has Signor Tolentino brought with him charming pieces of furniture. It is seldom that such a large group of furniture and sculptures has

been moved en bloc across the Atlantic to the Pacific, regardless of the enormous expenses, to be presented in San Francisco.

"Signor Tolentino has been remarkably successful in his purchases of "Italian pictures. As is well known to all collectors the restrictions placed "by the authorities in Italy on the sale and exportation of works of art are "so tyrannical as to discourage even the most enthusiastic of buyers, so that "it is a pleasant surprise to discover what interesting and valuable specimens "Signor Tolentino has actually brought over.

"Very archaic in style is 'The Deposition,' (No. 378). Very attractive "in its skillful composition, with the faintly outlined landscape background "and the well-balanced group of figures round the dead body of the Lord. "The art historian is reminded of Duccio, but he is also reminded of the "admirable work of Pietro Cavallini, and it might well turn out that this "suggestive panel is one of the extremely scarce surviving examples of the "earliest Roman School."

"There is also a portrait of Giovanni Battista Moroni, one of the Savoy-"Saluzzo family, (1520-1578), (No. 390) the noted painter who is respon-"sible for the famous portrait of 'The Tailor,' in the National Gallery in "London, of one of the Savoy-Saluzzo family. She married into a Florentine "family and the picture depicts a young girl holding up the portrait of one "of the Rondinelli family of Florence, identified by the swallow (rondinella) "perched on the frame.

"We specially call the attention of Italian art lovers to the charming "Jacopo Sellaio's 'Virgin in Adoration' (No. 395) and the delightful 'Pieta' "by Marco da Forli (No. 388) from the well-known Boismen collection of "Nantes (France). I think it is our duty to expend a few words on the very "interesting portrait of 'Elizabeth Foscari' by Tintoretto (No. 386). She "is portrayed wearing a curious and characteristic head-dress in Murano glass.

"The Metropolitan Museum of Art in New York owns a painting of "several members of a family by the same great Venetian master in which a "lady wears a similar head ornament. We recall having seen in some Italian "museum a few portraits by Bassano, evidenlty made in the same period as "our Tintoretto, proving that a prevailing fashion existed during a specific "period of Venetian life. The signature of this very dignified and strong "painting is positively authentic. This picture was in the celebrated Professor "Volpi Collection sold in Florence (Italy) in 1910.

"Finally, there is a great picture of the "Mystic Marriage of S. Catherine" "by Defendente Ferrari (1490-1535), (No. 391), who belonged to the "Piedmontese School, and is often compared to Perugino, to whose style "Ferrari's was nearly related. He painted, in 1519, the altarpiece in the "Cathedral of Ivrea and has lately been much appreciated by the collectors "of early Italian paintings.

"It is nowadays almost a commonplace to declare that Italy has been "bled white of its artistic treasures, but, be this as it may, only a skilled and "enthusiastic antiquarian, such as Chev. Tolentino could attain any sort of "success in acquiring such admirable examples of Italian art.

"Of furniture Chevalier Tolentino has secured an abundance: Cabinets, "Cassone, Tables and Chairs of all periods are here to delight those who "wish to add to their household treasures some piece or pieces which may, "without cavil, take their place amid the masterpieces of their kind; while "there are some half-dozen walnut arm-chairs with backs and seats in that old "tapestry which found its way into Italy from Flemish looms in the fifteenth "and sixteenth centuries. (Nos. 220, 222, 224.)

"Among the Cabinets may be singled out one of the sixteenth century, "(No. 353) from Liguria and most elaborately carved, the fronts of the "doors enriched with vases of flowers and birds

"There are some excellent Cassone with carved fronts, while the col-"lection of wrought-iron work is culled from every period during which this "captivating art flourished, though, as in the case of one of Chevalier Tolen-"tino's discernments (is only to be expressed) the majority dates from Gothic "times.

"Then there are two French oak cabinets of the Gothic period (Nos. "304 and 355) which are of extraordinary merit. One of these has two "carved panels of walnut. Both were in the 'Room of the Order of the "Annunciation' at the Saluzzo Castle in Verzuolo.

"A fall-front Writing Desk, of the eighteenth century, (No. 314) is a "remarkable example of inlaid work in silver and colored woods. It was "made by Pietro Pifetti (1700-1777) of Turin, a famous inlayer who worked "chiefly for the Savoy-Saluzzo family.

"Among the Cabinets is a fine Florentine example of the fifteenth cen-"tury with an elaborately carved front adorned with full-length figures of "Saints and inlaid with certosino-work (No. 360). There is further an unusual "Tuscan piece of the same period with a fall-down front elaborately carved "in the celebrated 'Bambocci' style in an exceptional state of preservation and "noteworthy for its beautiful patina, also from the Castle of the Marquis of "Saluzzo, in Verzuolo. As has been pointed out, the furniture and other "works of art included in this unique collection are representative of a period "covering five centuries. It will thus be found that each piece is significant "not only from its historical interest, but from its artistic value as representing "the heritage of taste bequeathed in the ancient times. Among the chairs, "for instance, is a characteristic Dantesca chair (No. 268) of the very earliest "period. These curule-chair-shaped seats, and the several so-called Savon-"arola Chairs, are among the most typical examples of Italian furniture. "(Nos. 259, 262, 263, 266, 267) and would be practically impossible to dupli-"cate now.

"There may be pointed out too, a set of six chairs (No. 250) of the "eighteenth century in 'Saint Cyr Needlepoint,' illustrating the La Fontaine "Fables, which match with a superb four-folding screen. (No. 251). On "account of its beauty of design and some characters typical of him, it may be "said that this exceptional set is after the design of Jean Bérain.

"Of textiles there is a sufficient variety. There are, in the first place, "some tapestries of great historical and artistic interest, and also a large "quantity, some fifty yards, of the very rare, cut Genoese velvet of the multi-"colored variety, known as Jardiniere velvet (No. 155). There are also, in "the collection, many beautiful embroideries and brocades, as well as some "Oriental rugs of the best period.

"The most inspiring manifestations of early Italian art are beyond "doubt the wonderful sculptures of Donatello and his followers. Thanks to "the untiring labors of Dr. Bode, we are now in most cases able to establish "on scientific grounds the ascription of most pieces to their true author. Thus, "every bust and every relief takes its place in the history of art and forms as "it were a link of a great chain.

"To obtain original marbles by the great Italian artists is now a hopeless "dream. Practically all the available pieces are locked up in public museums, "and Mr. Widener's achievement in purchasing his great Donatello statue is a "solitary exception to a hard and fast rule.

"Are, then, the American museums and collectors doomed to do with-"out genuine Donatellos? The case is not quite so bad and I may be ex-"cused for explaining why, as the facts are not generally known to the "public. Of most early Italian marbles there exist contemporary stucco and "terra-cotta and papier-maché repetitions, doubtless executed in the artists' "studios and sometimes of considerable merit. Twenty or thirty years ago, "these replicas were not unobtainable in Italy, and Signor Bardini, the great "connoisseur who, in Schubring's words, 'has done more than any man, "except Bode and Muntz, towards the resurrection of Mediaeval Florence,' "made a small collection of three reliefs by Donatello (Nos. 399, 400, 401), "which Signor Tolentino has been fortunate enough to secure and bring to "America. These three reliefs exist in the Berlin Museum in similar examples, "but with a little difference in colors, which are fully illustrated in the latest "catalogue of that unrivaled collection. They should appeal to American "collectors as exceptional and unexpected opportunities to obtain specimens "of Italy's most famous master.

"Foremost among the stately array of bronzes comes the series of busts "of twelve Caesars, formerly in Prince Barberini's collection (No. 423) and "doubtless the work of Pietro Tacca, who is known to have been continually "employed by members of that noble family. There is also the superb bronze "group representing the 'Contest of Apollo and Marsyas,' (No. 425) bought "by Chev. Tolentino at a celebrated sale, at the American Art Association

"in New York, the catalogue of which was written by Mr. Horace Townsend. "The carved initial 'D,' probably stands for 'Donatello' in collaboration with "his pupil Bertoldo, or does it mean, as the Director of Brooklyn Museum sug-"gests, 'Dante, pupil of Riccio of Padua?' "

Among the marble sculptures there is the ascetic Gothic-Greek marble statue of Saint Vitus by Antonello Gaggini (1478-1538), so full of poetry. It is a magnificent specimen of the early Italian Art (No. 408).

George Grey Barnard, the great American sculptor, admiring this work of the great Gaggini, expressed the wish that it could be in one of the museums of America; and this desire was recently published in several New York newspapers.

"But the outstanding feature of his collection, is assuredly the bust of "Jeanne de Laval, (No. 409) the second wife of Réné of Anjou, King of "Naples. Francesco de Laurana (circa 1430-1501), medallist and sculptor, "who made it, was born in Laurana near Zara, and it is largely due to Pro-"fessor Wilhelm Bode that his place among Italian Renaissance sculptors is "now assured. Bode has attributed to him many marble busts of the fifteenth "century, including the celebrated one of Marietta Strozzi, and asserts that, "though as a medallist he may take second place to Vittore Pisano, 'in his "female busts Francesco has left us productions which are among the most "captivating creations of the Renaissance.' Certain it is that Laurana was "one of the most important agents in the introduction of the Renaissance into "France and that he shares with the Gaggini the credit of having opened a path "for the Renaissance in Sicily.

"Altogether, the works of art which Chevalier Tolentino has obtained "from the Castle of Saluzzo or private collections, as well as those which his "own knowledge and discriminating perception have enabled him to bring "together, are representative of the most infinite pains. Each piece seems to "me to be not only worthy of the collector, but well adapted to the adornment "of an American home. In either case it will surely afford gratification to "those who acquire these objects to reflect that they came from a collection "reflecting the care as well as the ripened judgment of Chevalier Raoul "Tolentino.

"Such are a few of the works of art contained in the Tolentino collection. "They have been brought together with infinite pains and with the most "earnest endeavor to select only such pieces as are worthy the attention "of the student and collector. Most of these examples, all, I believe, in time, "will find their way into public museums and permanent galleries. May I "express the hope that their origin should not be forgotten and that they should "carry down to future generations the name of the eminent connoisseur who "has so successfully brought them together?"

Miscellaneous from the Fourteenth to the Nineteenth Centuries

1—Venetian Bambino in Gilt Cradle.

Finely molded, resting on blue silk cushion. Cradle carved and painted with flowers on a blue ground.

2—Venetian Doll.

Dressed in multi-colored silk trimmed with gilt lace. Seated in gilt carriage.

3—Venetian Doll.

Painted papier-maché with real hair and lace cuffs.

4—Venetian Louis Quinze Enameled Bowl and Tray.

Decorated in the Chinese taste with court ladies and their attendants, trees, landscapes and birds. No other European enamels have ever approached the art of Pekin as well as these.

5—Large Venetian Painted Wooden Tray. Eighteenth Century.

With flowers painted on black ground and escutcheon in center.

6—Florentine Painted and Gilded Candlestick.

Baluster shaped stem carved with acanthus leaves. On triangular pedestal, with paw feet. Front carved with Amorino.

7—Miniature Directoir Center Table. End of Eighteenth Century.

Of mahogany on three slender Doric columns. One drawer.

8—French Gothic Ivory Powder Flask. Fifteenth Century.

Horn-shaped, one side covered with an etched design of a dragon hunt. The back bears the curious inscription O V I D.

9—French Engraving in Colors. Eighteenth Century.

Cry of London: "Knives, scissors and razors to grind." An old man With a grindstone and two girls in white dresses. (Rare.)

Height, 13¾ inches; width, 11 inches.

10—Two Carved Chinese Iron Wood Foo Dogs. Fourteenth Century.

(Ming dynasty.) On oblong octagonal socles carved with formal rosettes and leaf borders. These extraordinary Chinese carvings are remarkable for their heroic conception and beautiful patine.

28 inches high.

11—Two Sienese Carved and Painted Wood Brackets. Fifteenth Century.

Console brackets, with backs and shelves having molded edges, the latter supported by molded consoles, the fronts as shields. Painted, in various colors, with a coat-of-arms in monogram, and diamond diapers.

Height, 14½ inches; width, 9 inches.

12—Two Venetian Gilt and Silvered Torch-holders. Seventeenth Century.

Triangular stems of baluster and vase shape, carved with acanthus leaves, voluted scrolls, beads and husk pendants, circular bobêches and with cylindrical iron torch-holders.

Length, 5 feet 6 inches.

13—Two Renaissance Carved and Gilded Reliquaries.

Shaped as out-stretched painted arms. The carved backs richly gilded.

14—Tuscan Early Renaissance Carved Wood and Gilded Applique.

Sixteenth Century.

Shaped as a lion's mask with an insertion of Ducal arms charged with Quarterings of gold, crimson and sapphire blue, horizontally protruding carved candle bracket.

15—Two Carved and Gilded Armorial Appliques. Sixteenth Century.

Boldly carved mask surmounted by Ducal coronets. From the mouth of the masks arise outstretched hands holding candle bobêches.

16—Two Venetian Carved and Gilded Appliques. Sixteenth Century.

In the form of a vase shaped cartouche with a cresting of a Ducal coronet. Fitted with two wrought iron candle brackets.

2 feet wide.

17—Two Venetian Carved and Gilded Appliques.

Similar to preceding.

30 inches high; 24 inches wide.

18—Four Louis Seize Gilded and Carved Appliques. Eighteenth Century.

Five arm brackets, rising from scrolled brackets carved with oak leaves.

19—Two Tuscan Renaissance Carved and Gilded Mirrors. Sixteenth Century.

Corners carved with winged Amorini heads connected by finely carved leaf arabesques, original gilding.

2 feet 1 inch long; 1 foot 10 inches wide.

20—Carved and Gilded Venetian Mirror. Seventeenth Century.

Composed of three upright panes, sectioned by stiles which are carved with festoons crested by amorini heads, ear brackets of winged putti, of a putto mask and leafy volutes.

1 foot 6 inches high; 1 foot 8 inches long.

21—Venetian Louis Quatorze Carved and Gilded Mirror.
Seventeenth Century.

Arched frame surrounded by spirited figures and scrolled carvings.

22—Italian Louis Seize Carved and Gilded Mirror Frame.
Eighteenth Century.

On voluted scrolled supports, arched frame, crested by a wreath with carved pendants.

30 inches by 20 inches.

23—Majolica Vase.

With a spout and two handles of a rich cream color and a medallion with figure.

24—Pair of Castel Durante Majolica Drug Vases. Sixteenth Century.

Pear-shaped bodies, with incurved rims and circular feet. Invested with a white glaze and decorated in blue, green and yellow, with circular medallions, one occupied by the Franciscan emblem, and one with an Amorino, and surrounded by wreaths of pointed leaves and fruits and looped ribbons. Labels inscribed with the names of drugs below.

Height, 6½ inches.

25—Old Vienna Porcelain Coffee and Chocolate Service.

Eighteenth Century.

Covered with a design of groups of flowers on a cream ground. One chocolate pot and cover, one coffee pot and cover, one circular mug, one sugar basin and cover and six cups and saucers.

16 pieces.

26—Two Venetian Majolica Cache Pots. Eighteenth Century.

Covered with motifs of fishing Chinamen and flowers. Scalloped edges and scrolled handles.

27—Castel Durante Alberello. Sixteenth Century.

Covered with trophies and musical emblems on a dark blue background. From the Donaldson collection.

28—Novi Faience Bouillotte.

Composed of owl on pierced two-handled mug, pierced rim and cover. Decorated with Chinese flowers on a white ground.

29—Large Savona Circular Dish. Seventeenth Century.

Covered with a blue metallic enamel of shells resting on mermaid bodies, bottles and putti surrounding a medallion of Neptune.

30—Two Handled Wedgwood Urn. Eighteenth Century.

On green jasper with bisque ornaments of classic figurines, trees, acanthus and honey suckle on tinted terra cotta. Impressed marked Wedgwood.

31—Marseilles Faience Helmet Ewer.

Covered with formal arabesques, on the lip appears an Indian head mask; lizard handles; painted blue tracey on a white metallic ground.

32—Famille Verte Mandarin Pattern Porcelain Basin.

Covered with Chinese figures and bird subjects.

33—Twenty-Inch Murano Glass Circular Dish.

An unusually large product of the early glass maker's art.

34—Three Neapolitan Enameled Terra Cotta Amorini. By Maestro Vaccaro.

Seventeenth Century.

Note the spirited expression, the life-like modelling and the delicacy of the flesh tints.

35—Three North Chinese Marble Statuettes. Fourteenth-Fifteenth Century.

Of the Ming dynasty.

36—Persian Isphahan Gold Damascened Ewer, Finger Bowl and Cover.

Of steel, damascened with floral reserves in gold. The cover is pierced with arabesques.

37—Two Isphahan Damascened Iron Vases. Sixteenth Century.

Oriental shaped and enriched with silver inlay ornamental design.

9 inches in height.

38—Two Chinese Ming Bronze Riders on Horseback.

Fourteenth or Fifteenth Century.

One foot high.

(Lots No. 38, 39, 40, 41)

39—Chinese Ming Bronze Group. Fourteenth or Fifteenth Century.

A Rider on a Grotesque "Composite" Animal.

40—Chinese Ming Bronze Group of a Rider on a Zebu.

Fourteenth or Fifteenth Century.

41—Chinese Ming Bronze Group of a Rider on a Yak.

Fourteenth or Fifteenth Century.

42—Two Italian Gilded Bronze Suspensions. Late Eighteenth Century.

On bronze chains, designed in the taste of the Gothic revival of the second half of the Eighteenth Century.

4 feet 7 inches high.

43—Tuscan Engraved Bronze Ewer with Cover. Fifteenth Century.

Bulbous body covered with an all-over pattern of spreading leaves. Brass spout in shape of a bird's neck. Moulded handle.

44—Venetian Wrought-iron Gate. Seventeenth Century.

In two leaves, with shaped tops, filled with scrolled, voluted and spirally twisted strap-irons and with spirally twisted pointed tendrils having rectangular rosetted panels at the angles. Appliqué, the center of upper part with wrought-iron shield charged with a coat-of-arms, surmounted by a Doge's cap and flanked by two heraldic dragons, and the lower part with fluted two-handled vases of flowers and leaves.

Height, 6 feet 4 inches; width, 3 feet 11 inches.

Wrought Irons from the Fifteenth to the Seventeenth Centuries

45—Pair of Venetian Wrought Iron Louis Quatorze Low Gates.
Seventeenth Century.

Floriated scrolls with trellised motifs flanking coronet crested shield gilded with fleur de lis. Boldly shaped pediment top.

2 feet 11½ inches high; 3 feet 5½ inches wide.

46—Polychromed Metal Center Suspension.

Bowl-shaped, fitted with twelve candle arms.

47—One Tuscan Renaissance Wrought Iron Frame.

In a molding enriched and surrounded by winged geniae and fleur de lis ornament.

48—Wrought Iron Door Knocker. Fifteenth Century.

Sea serpent design on a green velvet easle.

49—Pair of Florentine Brass Pricket Candlesticks. Sixteenth Century.

Baluster and vase shaped stems, with spreading circular bobêches. Molded circular feet, incurved and molded bases. Iron prickets.

Height, 12½ inches.

50—Pair of Florentine Brass Pricket Candlesticks. Sixteenth Century.

Baluster and pear shaped stems, with saucer-shaped bobêches, iron prickets and molded circular bases.

Height, 12 inches.

51—Florentine Bronze Bell. Fifteenth Century.

Oval spreading shape, with pointed edge, looped handle and two studs. Interior with looped support for clapper.

Height, 16 inches.

52—Two Florentine Early Renaissance Wrought Iron Mirror Frames.

In dentilled moldings, furnished with horizontally protruding tulip motifs and flanked by scrolled shell-crested ear brackets headed by two recumbent Amorini holding a rose and terminating in a festooned Bacchic mask, enriched with fleuretted beauches original gilding. These frames are a most graceful example of the iron worker's art.

22 inches high; 18 inches wide.

53—Tuscan Wrought Iron Fountain. Late Fifteenth Century.

On cylindrical base crested by shell-shaped rim on which rest three dolphin bodies clustered around a rectangular center support. Above are two shell-shaped bowls which are nourished by grotesque masked fountain heads. Enrichments of tapering pilasters and leaf ornaments. The very top is composed of a large shell acting as a bowl.

54—Tuscan Gothic Wrought Iron Holder.

On stone base and holding six small iron roman lamps.

55—Venetian Renaissance Wrought Iron Tavern Sign. Fifteenth Century.

At the emblem of "Good Luck" to the gondolier. (Rare.)

56—Late Gothic Tuscan Wrought Iron Eastern Light.

Late Fifteenth Century.

On C scrolled tripod support from which rise a center stem with urn scrolled enrichment, tulip leaf candle bobeche.

57—Brass and Copper Basin. Sixteenth Century.

With two bronze handles.

58—Tuscan Circular Bronze Basin. Sixteenth Century.

Broad enriched border fitted with handles.

59—Gothic Wrought Iron Chandelier. Sixteenth Century.

Bowl shaped center ornamented with leaves and flowers. Four arms with acanthus leaves and plain cup bobeches.

60—Tuscan Early Gothic Wrought Iron Chandelier.

Composed of iron ring with three lights and cross-bars from which rises a single candle light. Very simple and dignified. Rare example.

61—Wrought Iron Chandelier. Sixteenth Century.

Composed of large iron ring from which is suspended three lights in form of lilies and one hanging from the center by chains.

62—Wrought Iron Chandelier. Sixteenth Century.

Same as preceding.

63—Florentine Gothic Wrought Iron Wash Basin Stand (Lavabo).
Fifteenth Century.

Tapering circular form of vase scrolled iron. (Very unusual example.)

64—Florentine Wrought Iron Basin Stand.

Tripod shaped with three legs of straight and curved iron bars. Decorated with voluted scrolls of strap iron and flat voluted basin holder.

65—Tuscan Gothic Basin-stand. Fifteenth Century.

Tripod stand, with double curved supports of bar iron and straight feet. Basin holder of ring and arms of strap-iron. Brass basin, with straight sides.

Height, 27 inches; diameter of basin, 17½ inches.

66—Iron and Copper Brazier. Sixteenth Century.

Circular shape, with straight sides. Copper brazier tray with molded sides, straight sides with wrought-iron swinging looped handles and rectangular opening with shaped top for insertion of feet. Three straight strap-iron legs. (Rare.)

Height, 28 inches; diameter, 23 inches.

Note: This very remarkable brazier was used by the soldiers attached to the Savoy-Saluzzo family to warm their feet, which they placed inside the body, the hot coals being above.

From the Marquis of Saluzzo Castle of Verzuolo.

67—Florentine Gothic Wrought Iron Brazier Stand.

Flamboyantly scrolled tripod stand, knobbed center stem and forked top; an exceptional specimen of the iron worker's art.

3 feet 2 inches high.

68—Italian Gothic Wrought Iron Tripod. Fifteenth Century.

Brazier stand.

3 feet 5 inches.

69—Two Early Gothic Tuscan Tall Andirons. Fifteenth Century.

On arched bases, the stems furnished with fire tool hooks. One with rings, another with the emblem of the dragon and the serpent's tail, archaically-shaped torch baskets. Note that these guards though different in detail are intended to be mates.

3 feet 9 inches.

70—Two Bronze and Wrought Iron Andirons.

Bronze standards and bodies decorated with festoons.

71—Two Tuscan Gothic Wrought Iron Andirons. Fifteenth Century.

On curved scrolled bases engraved in a diaper pattern.

1 foot high.

72—Two Florentine Gothic Wrought Iron Andirons. Fifteenth Century.

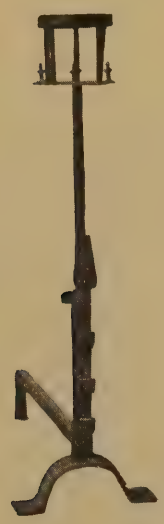
On arched, floriated, and engraved bases, molded balusters with knobbed finials. These andirons are of a most imaginative Gothic design.

2 feet 11 inches high.

73—Tuscan Gothic Wrought Iron Fire Guards and Torch Bearers.
Early Sixteenth Century.

On arched scrolled supports, twisted uprights surrounded by scrolled brackets. Basket tops. Fitted with pot hook chains.

3 feet 7 inches high; 3 feet wide.



74—Florentine Gothic Wrought Iron Andiron. Fifteenth Century.

On shaped arch base, fitted with two hooks and crowned by torch guard of most uncommon design. Composed of beaded columns between which are placed small bronze balusters.

3 feet 2 inches high.

75—Early Gothic Tuscan Wrought Iron Fire Dog. Fifteenth Century.

On leaf-shaped support of spiral and floriated stem, pierced torch basket. This fire dog, like the following was made for narrow openings which required but one log support.

2 feet 9 inches high.

76—Tuscan Gothic Wrought Iron Fire Dog. Fifteenth Century.

On scrolled arched base from which rises a twisted stem with two hooks terminating in twisted torch baskets.

3 feet 7 inches high.

77—Late Gothic Tuscan Fire Dog. Fifteenth Century.

On scrolled base with two hooks crowned by bronze finals. Torch basket centered by bronze urn.

2 feet 4 inches high.

78—Two Tuscan Gothic Fire Guards. Fifteenth Century.

The front fitted with basket tops, the fire ends scrolled and knobbed.

2 feet 7 inches high; 2 feet 11 inches deep.

79—North Italian Gothic Fire Dogs. Fifteenth Century.

On tripod stands, twisted stems and floriated finials.

2 feet 4½ inches high to be completed.

80—Two Floriated Gothic Wrought Iron Candle Stands. Fifteenth Century.

On triangular flamboyant Gothic knobbed supports from which rise round iron center stems and cylindrical candle cups.

3 feet 5 inches high.

81—Two Venetian Forged-Iron Wall Brackets. Sixteenth Century.

Deeply scrolled-serpentine strap arm; finely enriched with rosetted sprays, tulips and fleurs-de-lis motives.

Length, 25 inches.

82—Two Polychromed Gilded Forged-Iron Brackets.
Italian Seventeenth Century.

S-scrolled arm, enriched with gilded acanthus leaves and trailing vines of flowers in color. Pricket for tall candle.

Height, 48 inches; width, 26 inches.

83—Two Gilded Forged-Iron Brackets Wall-Lights.
Italian Eighteenth Century.

Boldly S-scrolling arm. Enriched with large leaves, lilies and other flowers. Long pricket for tall candle.

Height, 25 inches; length, 37 inches.

84—Wrought Iron Bracket. Sixteenth Century.

With one straight and one curved arm. Vase shaped torch light with plain candle pricket.

85—Wrought Iron Side Bracket. Sixteenth Century.

Handsomely scrolled and voluted.

86—Painted Wrought Iron Side Bracket. Seventeenth Century.

Simple design, blue in color.

87—North Italian Gothic Wrought Iron Fire Guard and Torch Bearers.
Fifteenth Century.

Solid turned bases. Ornamented with scrolls and topped by two vases shaped torchers. Two swinging arms and chairs.

3 feet 5 inches high; 3 feet 11 inches spread.

88—Florentine Gothic Wrought Iron Easter Light. Fifteenth Century.

On tripod base of three pointed arches terminating in curved supports enriched with horizontal fleur de lis and studded bands. Round iron knobbed center stem. Bronze bobêche and molded candle cup.

4 feet 8 inches high.

89—Florentine Gothic Wrought Iron Bracket. Fifteenth Century.

Curved arm, crested by a floral and fleur de lis scrolls and fitted with a scalloped bobeche with candle pricket. It is topped on uncommon scrolled candle clamp device.

90—Two Early Renaissance Venetian Wrought Iron Brackets.

Fleur de lis scrolled arms, floral candle holders.

2 feet 4 inches high; 1 foot 6 inches deep.

91—Two Venetian Wrought Iron and Polychromed One-Candle Wall Brackets. Sixteenth Century.

With pine cone bobeches.

92—Three Gothic Wrought Iron Candle Holders. Fifteenth Century.

S-Scrolled and knobbed, enriched with delicately modelled leaves, and branches with bulbs and headed by leafy baskets.

93—Florentine Gothic Wrought Iron Bracket. Fifteenth Century.

Composed of floriated S. and C. scrolled arms, enriched with roses, of which the largest it fitted with a pulley device. Original polychroming.

94—Florentine Gothic Wrought Iron Basket. Fifteenth Century.

On triangular arm of wrought iron twisted at the bottom and fretted with a palm leaf and lozenge pattern, crowned by an open lily bulb, with rolled petals.

Spread 33½ inches.

95—Tuscan Gothic Fire Guard. Fifteenth Century.

Composed of two torch bearing stems on scrolled bases on which are pivotting two wrought iron brackets with basket headings.

3 feet 5 inches high; 3 feet 9 inches wide.

96—Two Wrought Iron Torcheres. Fifteenth Century.

Tripod base from which rises a plain pricket.

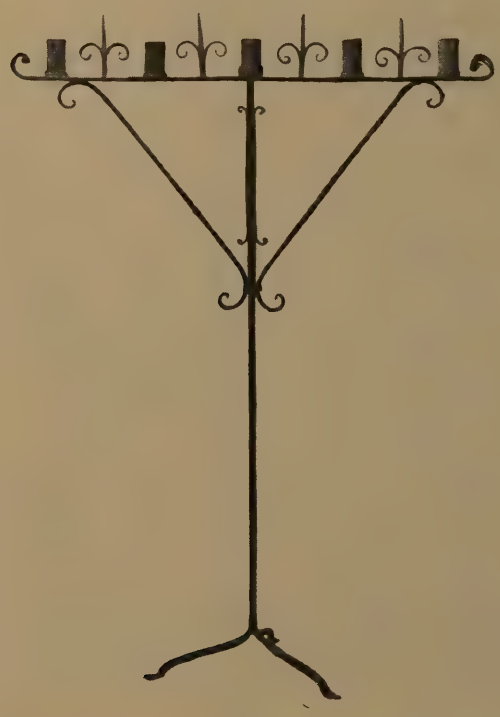
3 feet 9 inches high.

97—Tuscan Wrought Iron Torchere. Fifteenth Century.

Cylindrical standards on tripod base of arched strap iron legs. Scrolled and voluted ornamentation with single leaf and iron pricket.

98—Florentine Gothic Four Light Candelabra. Fifteenth Century.

Of wrought iron. Tripod base. Twisted stem from which spring three shaped arms ornamented with branches of leaves, flowers and buds. Central twisted stem with single light.



99—Two Florentine Nine Candle Gothic Chancel Lights. Fifteenth Century.

On delicate tripod bases from which rise square upright stems, flanked by diagonal scrolls forming a triangular support of a row of five cylindrical and five floriated pricket candle holders.

5 feet 9 inches high; 3 feet 9 inches wide.

100—Pair of Tuscan Gothic Wrought Iron Torchères. Fifteenth Century.

Hexagonal standard, with calyx tops of wrought iron pointed leaves with curved spikes, iron prickets and tripod stands of three strap-iron legs.

Height, 46 inches.

101—Florentine Gothic Wrought Iron Easter Torch Holder.

Fifteenth Century.

102—Two Tuscan Gothic Wrought Iron Torcheres.

Tripod twisted base scrolled ornaments. Plain candle pricket.

4 feet 6 inches high.

103—Tuscan Gothic Wrought Iron Torchere. Fifteenth Century.

With tripod base. Ornamented with scrolls and candle pricket.

4 feet 4 inches high.

104—Two Tuscan Gothic One-Candle Torcheres. Fifteenth Century.

On triangular bases terminating on bird feet, molded center stem flanked by lyre scrolls.

5 feet 8 inches high.

105—Two North Italian Gothic Wrought Iron Torchere. Fifteenth Century.
On tripod stands. Composed of four fleur de lys candleholders rising from a bulbous stem.

106—Two Wrought Iron Stands. Sixteenth Century.

Handsomely and floriated; fluted bobeches.

3 feet 6 inches high.

107—Two Venetian Renaissance Wrought Iron Scrolled and Floriated Candle Stands. Sixteenth Century.

Similar to the proceding.

108—Two Italian Wrought Iron One Light Torcheres. Seventeenth Century.
On tripod bases.

109—Two Italian Wrought Iron One Light Torcheres. Seventeenth Century.

Two similar to preceding.

5 feet 6½ inches high.

110—Two Florentine Early Renaissance Three Arm Chancel Lights.

Early Sixteenth Century.

Tripod bases supporting lyre scrolled center stem from which rise two scrolled knobbed, and one upright arm supporting candle cups on scalloped bobêches.

4 feet 7 inches high; 2 feet 11 inches spread.

111—Two Tuscan Gothic Wrought Iron Torchere. Fifteenth Century.

On tripod bases and knobbed stem.

4 feet 8 inches.

112—Two Early Renaissance Florentine Wrought Iron and Bronze Torcheres.

Early Sixteenth Century.

On boldly scrolled tripod supports with leaf enrichments, center stem with bronze member and molded bronze candle cup.

4 feet 10 inches high.

113—Venetian Gothic Wrought Iron Window Guard.

Early Fifteenth Century.

Scrolled bombe front enriched with a center motive of heart-shaped C scrolls and faced with descending branches of floriated vines. The scroll tops with open lily blossoms.

3 feet 5 inches long; 6 feet wide.

Italian, French and English Hall Marked Silvers of the Seventeenth and Eighteenth Centuries

114—Tall Roman Engraved Silver Lamp of Classic Form.

From the treasure of Pope Paul V. Urn shaped, double handled covered flower vase on a circular base respousse with acanthus and engraved with rosetted Renaissance scrolls. Circular center stem supporting three vase-shaped members, the upper a slender bulbous form resembling an Amphora. The center fitted with four wick arms designed as figure heads. Lyre shaped pierced finial. Chains supplied with snuffers, tongs and wick forks. Hall marked with the Papal Arms. About 1630.

115—Florentine Silver Statuette. Late Seventeenth Century.

Full-length standing figure of a female saint with long curling hair, dressed in a robe chased with a brocaded pattern open at the knee so as to show the lower part of the leg and with her hands folded in front of her. On rectangular base with molded cornice and base, scrolled angles and scrolled escutcheon with the coat-of-arms of the Strozzi family, noted in Florence, and a Latin inscription.

Height, 15 inches.

116—French Louis Quatorze Silver Rhytum.

Shaped as an Etruscan cup on a trefoil body rising through the head of a female. A very uncommon creation of the silversmith's art. Hall marked. M. P. Fleur de lis of France crested by the Royal crown.

About 1700.

117—Georgian English Silver Soup Tureen. Eighteenth Century.

Bowl-shaped on four gilded dragon's claw feet, faced by lion's head masked ring handles, lined with parcel gilt. Faced with cartouches bearing the initials F. B. Hall marked and the silver meat platter, scalloped and molded edge, oval center. Hall marked.

118—Two Louis Quinze Silver Candlesticks.

Twisted baluster stems gadrooned and chased with acanthus. Shaped candle cups. Hall marked with the Royal arms of Savoia and the maker's initials, C. M. About 1750.

119—Georgian Silver Soup Tureen and Stand.

Oblong urn with two slender handles, draped with Roman borders in high relief; crested by an eagle with outspread wings. Hall marked.

120—Georgian English Silver Erew.

Vase-shaped, covered with a rich repousse decoration of acanthus scrolls surrounding a center cartouche. The neck enriched with grape vines, C scrolls and oak leaf borders. Engraved lipped cover bearing an urn-shaped finial. Curved flutted handle. London hall marks, 1805.

121—Two Georgian English Silver Candlesticks.

On square molded and reeded bases, engraved with leaf ornaments or Prince of Wales feathers. Vase-shaped balusters on fan-twisted bell-shaped stands, gadrooned edges. London hall marks about 1780. Tripod base. Scrolled ornamentation. Tulip shaped candle holder.

4 feet 8 inches high.

122—English Silver Statuette. Mid-nineteenth Century.

Standing figure of the Archangel S. Michael, with wings and habited in Roman armor with mailed corselet, steel helmet with starred spike, and laced buskins. He carries on his left arm an oval buckler and grasps with his right hand a spear. At his feet crouches a toad. On triangular base, with incurved side, serpent-entwined bearded masks and thyrsi at angles, having panels of green veined marble inserted and molded base. Made by Pearce and Burrows. London Hall Mark and date letter for 1855.

Height, 3 feet 6 inches. Weight, 59¾ pounds net without three marble pieces of the base.

From the Savoy-Saluzzo Castle of Verzuolo, Piedmont, Italy.

Textiles, Velvets, Brocades, Tapestries and Oriental and French Rugs From the Gothic and Renaissance Periods to the Eighteenth Century

123—Colored Velvet Cushion. Sixteenth Century.

Framed in gold bullion galloon.

22 inches by 18 inches.

124—Gros Point Silk Needlework Cushion. Seventeenth Century.

Worked with pattern of fleur de lis vases in dark tones of crimson and blue on a creamy ground.

23 inches by 23 inches.

125—Three Genoese Cut and Uncut Purple Velvet Cushions.

Early Sixteenth Century.

Worked in an all-over pattern of leaves and quatrefoil designs. Golden yellow silk galloon and four canopied tassels. In their original state.

18 inches by 24 inches.

126—Early Renaissance Silk Needlepoint Cushion. Sixteenth Century.

In its original state, worked with a geometrical cross pattern on a dark brown ground backed by a diaper pattern in brown. Multi-colored borders and canopied tassels.

17 inches by 12 inches.

127—Four Needlework Cushions.

Of floral silk needlework in blue, green, purple and crimson on a silver ground.

128—French Louis XIV Needlework Cushion. Seventeenth Century.

Gros point on cream background. Silk blue fringe.

129—Old Rose Colored Venetian Velvet Ladies' Bag. Sixteenth Century.

Trimmed with gold galloon and furnished with two uncommon canopied velvet and fringed tassels.

130—Two Curtains of Florentine Crimson and Gold Colored Brocatelle.

Sixteenth Century.

Woven with bold leafy volutes and floral scrolls.

Contains 19 yards 30 inches; 21 inches wide.

131—Pair of Crimson and Cream Louis Quatorze Silk Lampas Curtains.

Woven with alternating flower urns and bold scrolls in the Persian taste. Trimmed with plum colored interlaced and chained and corded galloon.

Totaling 8 yards 28 inches; 22½ inches wide.

132—Applique Embroidered Border. Seventeenth Century.

Worked in a pattern of oak leaves and trefoils in gold and yellow silks, applied on a crimson faille ground.

7 yards 16 inches; 10 inches wide.

133—Twenty-Four Yards of Figured Silk Lampas Border.

Woven in golden yellows and green on a crimson ground, in design of floriated arabesques.

10½ inches.

134—Five Yards of Embroidered Silver and Silk Purple Velvet Borders.

Worked in floral arabesques and silver bullion scrolls. Fringed in silver galloon. (2 pieces.)

135—Venetian Louis Quinze Satin Brocaded Cover.

Woven with patterns of serpentines and roses in soft tones on a jade green ground. Trimmed with gold galloon.

Two lengths: 51 inches long; 20 inches wide, totaling 2 yards 30 inches.

136—Venetian Louis Quinze Gold Embroidered and Brocaded Ecclesiastical Set. Seventeenth Century.

Consisting of chasuble, stole, manacle, chalice veil, and chalice cover, worked in silver and gold threads in Persian arabesques on a brocaded sky blue ground. Inscribed, Sacristi delle' Anno 1743.

137—Twenty-Nine Yards of Florentine Crimson Silk Brocatelle. Sixteenth Century.

Woven with large flower vases and arabesques on a clearer crimson ground.

138—Florentine Cut and Uncut Crimson Velvet Chasuble. Sixteenth Century.

With orphreys of crimson Genoese velvet flanked by bands of cut and uncut velvet worked with flower baskets and conventionalized lilies of Florence on a drap d'argent ground; trimmed with gold bullion galloon.

139—Brocaded Drap d'Or Ecclesiastical Set. Sixteenth Century.

Composed a chasuble manacle stole and chalice cover woven in crimson palmette pattern on a gold ground. Figured gold galloon.

140—Thirty-Eight Yards, Twenty-Five Inches of Crimson Damask. Seventeenth Century.

Woven in an uncommon pattern of trees bearing fruit with birds perched on leafy boughs. (Very rare.)

26 inches wide.

141—Florentine Rouge d'Or Silk Brocade Cover.

Woven with an all over design of diapers. Crimson silk fringe.

Four lengths: 2 yards 18 inches long; 18 inches wide; totaling 8 yards 32 inches.

142—Florentine Renaissance Gold Brocade Hangings. Sixteenth Century.

Worked with a repeating pattern of flower vases in reserves, framed in scrolled cartouches crested by ducal coronets, gold bullion fringed galoon.

143—Venetian Silver and Gold Brocaded Cover. Early Eighteenth Century.

Woven with detached patterns of flower vases, rocail scrolls and bold multi-colored flowers on a sang de bœuf silk ground woven with an all-over Greek key pattern. Figured gold colored Galloon.

12 yards 24 inches.

144—Ninety Yards of Florentine Crimson Silk Brocatelle.
Sixteenth Century.

Woven with a bold conventionalized rose and bulb pattern.

145—A Very Important Lot of Over Three Hundred Yards of Florentine Silk Crimson Brocatelle.

Conventionalized acanthus pattern comprising sixty-six yards of deep valances trimmed with wide galloon and gold fringe.

146—Embroidered Crimson Genoese Velvet Cardinal's Throne Hanging.
Sixteenth Century.

The center occupied by armorial bearings of a Cardinal. Large velvet panel framed in a border of silver embroidered golden yellow cornucopiae and floral arabesque designs applied with silver and gold. The center shows the outlines of a Cardinal's coat-of-arms. Crimson and gold fringed galloon.

10 feet 3 inches long; 6 feet 20 inches high.

147—Amethyst Colored Genoese Velvet Cover. Sixteenth Century.

Trimmed with broad gold galloon.

Four lengths, 2 yards 24 inches long; 19 inches wide, totaling 10 yards and 24 inches.

148—Olive Leaf Green Genoese Velvet Cover. Sixteenth Century.

Trimmed with silver galloon.

Two lengths, 1 yard 33 inches long; 23 inches wide, totaling 3 yards 30 inches.

149—Large Genoese Purple Velvet Throne Hanging. Seventeenth Century.

The border enriched with application of cream-colored wreaths studded with spangled sequins of a later date.

1 yard 29 inches long; 3 yards 19 inches wide; totaling 10 yards.

150—Jade Green Genoese Velvet Cover. Late Sixteenth Century.

Trimmed with gold lace.

38½ inches by 34 inches.

151—Early Renaissance Emerald Green Cut and Uncut Velvet Cover. Fifteenth Century.

Trimmed with gold galloon.

Two lengths, 1 yard 22 inches long; 19 inches wide; totaling 3 yards 8 inches.

152—Ruby Red Genoese Velvet Cover. Sixteenth Century.

Trimmed with broad bands of figured gold bullion galloon.

Four lengths, 3 yards 3 inches long; 19 inches wide; totaling 12 yards 12 inches.

153—Royal Purple Genoese Velvet Table Runner. Sixteenth Century.

Trimmed with silver fringe and lace.

1 yard 19 inches long; 18 inches wide.

154—Genoese Plum-Colored Velvet Cape. Sixteenth Century.

Enriched with a band of striped crimson and drap d'or velvet and trimmed with gold galloon.

3 yards long; 1 yard 17½ inches high.

155—Royal Genoese Jardinière Velvet Hangings. Seventeenth Century.

Rectangular shape. Varicolored velvet, cut, on a white satin ground, in a pattern of scrolls, flowers and leaves, enclosing oval medallions of baskets of flowers and leaves. (Very rare lot.)

Length (about), 49 yards and 22 inches.

156—Gold Colored French Louis XV Cut and Uncut Velvet Hanging.

Eighteenth Century.

Composed of striped bands cut with stripes, serpentines and florettes framed in a broad band of floral arabesques and ribbons. Gold bullion galloon.

Two lengths, 2 yards 4 inches by 21 inches wide; totaling 6 yards 12 inches.

157—Gold Colored French Cut and Uncut Velvet Frieze. Eighteenth Century.

Long band 4 yards 23 inches in length and 37 inches in height. Cut in the most imaginative manner. The bottom enriched with motifs of two gentlemen in Louis Seize costumes at duel in the Tuileries Gardens; with a background of gates, arcaded buildings, obelisks, monuments, bridges with balustrades and a continuous border representing fortifications. The upper portion is composed of bands of wreaths. Figured gold bullion border and very uncommon fringe.

158—Florentine Cut and Uncut Crimson Velvet Table Cover.

Sixteenth Century.

Worked with floral arabesques and scrolls with medallions containing the conventionalized lilies of Florence on a drap d'argent, tasseled and fringed.

1 yard 19 inches long by 24 inches wide.

159—Ninety-Three Yards of Two-Toned Olive Green Louis Quatorze Cut and Uncut Genoese Velvet. Late Eighteenth Century.

Designed in patterns of conventionalized tulips and scrolled cartouches interspersed with fleur de lys and quatrefoil motifs on an amber colored ground. From the Moncalieri Ducal Palace (Turin-Piedmont.)

160—Genoese Cut Velvet Table Cover. Sixteenth Century.

Rectangular shape. Black velvet, cut, on a cream-colored ground, in a diaper of open rectangles with scrolled conventionalized floral sprays. Finished with gold braids.

Length, 39 inches; width, 20 inches.

161—Twenty-Two Yards, Twelve Inches, of Venetian Silver Embroidered Canopied Valances. Seventeenth Century.

Of crimson damask embroided in silver bullion with armorial bearings charged with feather cresting and ribbon festoons furnished with bell-shaped silver bullion flat and reliefed tassels.

162—Renaissance Crimson Velvet and Needlepoint Refectory Table Runner. Sixteenth Century.

Center in gros and petit-point with flowers, volutes, scrolls, and several animals, bordered in renaissance crimson velvet and yellow galloon; the edges of which are on green and gold silk large fringe.

7 feet 7 inches long; 2 feet 9 inches wide.

163—Crimson Velvet Runner. Sixteenth Century.

Long panel of Renaissance velvet bordered with blue silk fringe.

5 feet 9 inches long; 21 inches wide.

164—Plain Renaissance Crimson Velvet Runner. Sixteenth Century.

Bordered on yellow galloon. The edges enriched with gold and red velvet fringes.

3 feet 4 inches long; 21 inches wide.

165—Crimson Genoese Velvet Cover. Sixteenth Century.

In fine state of preservation, trimmed with gold galloons.

Four lengths: each measuring 2 yards 14 inches long; 20 inches wide, totaling 9½ yards.

166—Emerald Green Table Cover. Sixteenth Century.

Trimmed with gold galloon.

25 inches by 42 inches.

167—Orange Red Genoese Velvet Cover. Sixteenth Century.

Trimmed with floriated gold galloons.

Three lengths, 2 yards 12 inches each; 19½ inches wide; totaling 7 yards.

168—Venetian Early Renaissance Cut and Uncut and Figured Blue Green Velvet. Fifteenth Century.

On a drap d'or ground. This piece for the harmony of its scrolled design and for the uncommon technique of a subtle figure appearing in the uncut parts of the fabric is worthy to be considered a masterpiece of the great Italian velvet maker's art.

1 yard 6 inches long; 19½ inches wide.

169—Emerald Green Genoese Velvet Cover. Sixteenth Century.

In a fine state of preservation, trimmed with gold bullion galloon.

Four lengths: each measuring 2 yards 10 inches long; 17 inches wide; totaling 9 yards and 4 inches.

170—Turquoise Blue Genoese Velvet Cover. Sixteenth Century.

Trimmed with gold galloon.

Two lengths, 1 yard 25 inches long; 19 inches wide; totaling 3 yards 14 inches.

171—Orange Colored Genoese Velvet Cover. Sixteenth Century.

Trimmed with figured silver galloon. Old velvet of this tone in pieces of this importance are of great rarety.

Four lengths, 2 yards 19 inches long; 24 inches wide; totaling 10 yards 4 inches.

172—Two French Rose du Barry Velvet Hangings. Eighteenth Century.
Covered with an all over pattern of morning glory blossoms on a pekined ground. Figured gold bullion galloon.

Five lengths: 2 yards 11 inches long; 22 inches wide; totaling 6 yards 33 inches. Three and one-half lengths: 2 yards 5 inches by 22 inches wide; totaling 7 yards, 17 inches; all together, 14 yards 14 inches.

173—Petit-Point Needlework Panel.

Rectangular shape, worked, in colored wools and petit-point stitch, with scrolled octagonal medallion occupied by subject of "Christ Washing His Disciples' Feet," flanked by subjects of Christ in the Garden of Gethsemane and Christ sinking under the burden of His Cross. Angels above, and trees, birds and landscapes.

Height, 2 feet 8 inches; width, 9 feet 8 inches.

From the Savoy-Saluzzo Castle of Verzuolo, Piedmont, Italy.

174—The "Pieta" Needlework Panel. Seventeenth Century.

Representing the risen Christ attended by two saints. Molded frame.

175—Small Bedouin Rug.

On a red background with small figured stripes.

Length 41 inches, width 26 inches.

176—Asia Minor Rug. Sixteenth Century.

Rectangular shape. Field patterned, on a red ground, with two oval panels formed by curved borders of dark blue ground with floral patternings. Six half panels occupied by varicolored designs of scrolled medallions.

Length, 3 feet 8 inches; width 3 feet 10 inches.

177—Persian Rug. Early Sixteenth Century.

Rectangular shape. Field with dark blue ground patterned with varicolored medallions, flowers and leaves. Border of floral meander in colors on a red ground.

Length, 33 inches; width, 25 inches.

178—Kurdestan (Asia Minor) Rug Cushion.

Square red center with designs. Narrow border on cream background.

23 inches square.

179—Spanish Renaissance Cuenca Carpet. Seventeenth Century.

Chinese red background with blue and red medallion center and blue and red border.

Length 6 feet 7 inches; width, 4 feet 1 inch.

180—Small Ushak (Asia Minor) Carpet. Seventeenth Century.

Center of a cream background red and blue ornamentation. Wide border of red with blue and cream figures.

Length, 4 feet, width, 3 feet 7 inches.

181—Ghiordes Prayer Rug. Sixteenth Century.

Rectangular shape. Field with a yellow ground designed as a triple arched mihrab with columns and spandrels filled with varicolored scrolled, serrated and pointed leaves; above is a panel of varicolored trefoil patterning. Inside guard of varicolored rosettes and floral sprays, outer guard of floral scrolls and main border of varicolored flower and leaf zigzags. (Very rare.)

Length, 6 feet; width, 4 feet 2 inches.

182—Meles (Asia Minor) Rug. Eighteenth Century.

Woven in conventionalized tree patterns and geometrical and rosetted borders in which dark purples, crimson and blues are on an orange-colored background.

6 feet 5 inches long; 3 feet 11 inches wide.

183—Royal French Louis Quinze Savonnerie Carpet.

Late Seventeenth Century.

Composed of a center field occupied by a bold floriated and trellised central cartouche holding roses on a field of detached group of floral sprays, framed by an angular shell-crested and beaded acanthus molding with handsome spandril compositions in naturalistic colors. Broad border of leaf and urn cartouches between trellised borders from which arise delicately shaped floral arabesques, between fretted scroll bands; on a rich two-tone fawn ground.

14 feet 10 inches; 24 feet.

184—Small Flemish Tapestry. Seventeenth Century.

With two figures and a background of trees and flowers. Mountain in the distance.

6 feet 10 inches high; 2 feet 10 inches wide.

185—Gothic Enghien Tapestry. Fifteenth Century.

Rectangular shape. Woven in a verdure pattern of large scrolled leaves in green and blue interspersed with flowers and smaller leaves in yellows and with the figure of an ape seated upon a camel, of a goat with lion's tail, of long-tailed birds and butterflies all in yellows. The border consists of a rod looped with ribbons in light yellow upon a dark yellow ground.

Height, 7 feet 5½ inches; width, 12 feet 3 inches.

No. 186

186—Enghien Renaissance Tapestry. Early Sixteenth Century.

Rectangular shape. Woven on a light ground, in blues, greens and browns, with a "verdue" design of acanthus-leaf scrolls, trees, flowers, leaves, birds and animals, including two camels, and in the upper background with a mountainous landscape, a castle and other buildings. Border of flowers, fruits, leaves and birds.

Height, 10 feet 4 inches; width, 9 feet 10 inches.

187—Two Flemish Renaissance Tapestries.

Representing subjects from the Legends of Hercules. One (187) Hercules with the Lion of Nemea and Deianira, daughter of Œnus. The other (188) Hercules and the Lydian Queen Omphale. They are both framed in superb and uncommonly wide borders composed of Renaissance motifs. The sides with allegorical figure subjects under canopies flanked by human caryatids and flower and fruit vases in arbors flanked by leaf twisted columns crested by festooned lion's head masks. The bottom border bears a figured allegorical vignette of Achelous, the River God, the conquered rival of Hercules, holding an overturned urn in a landscape background flanked by draped figure caryatids and fruit and flower vases. The top borders with a center motif of the Winged Icarus on his ill-fated flight across the Icarian Sea with a foreground of a harbor with sailing ships and mountains in the background flanked by seated and playing satyrs and nymphs with heraldic birds on their sides. Outside border of floriated ribbon patterns.

187—Hercules and Deianira. Sixteenth Century.

The left and center foreground occupied by the figures of Hercules in gold armour, holding the Lion of Nemea and a bludgeon in his right, addressed by Deianira, whose upright figure is cloaked in gold with a mantle of blue. The right foreground is composed of a colonnade arched above moat and headed by protruding branches of a fruit-laden tree with colonnades and pinnacled temples and trees beyond.

No. 187

No. 188

188—Hercules and Omphale.

Upstanding figure of the mythical hero in gold armour holding the girdle of the Amazon Queen Hypolita is seen addressing the figure of a woman in royal robes with puffed sleeves and a queen's diadem in her hair with a blue cloak falling from her shoulders. They appear in the center foreground framed by an arch of two female caryatids terminating in male caryatids and scroll supports. The arch is filled with a fine composition of fruit and flower festoons depending upon a keystone charged with the symbol of the Bucranio. The arch is flanked at the right by an Ionic columnar arbor covered with vine leaves and vines.

13 feet 4 inches high; 12 feet long.

Chairs, Armchairs, Settees and Screens of the Fifteenth, Sixteenth and Eighteenth Centuries

189—Four Gilded Carved and Decorated Venetian Side Chairs.

Eighteenth Century.

On cabriole front supports, pierced hook shaped back with vase-shaped splats, each decorated with a single upstanding figure attired in court or rustic costumes of Eighteenth Century of Venice. Legs and side rails are painted with trellises and floral sprays in colors and black. Covered in Genoese Jardiniere velvet on cream colored ground.

190—Venetian Three-Back Gilded Carved and Painted Sofa.

Eighteenth Century.

In design similar to preceding.

3 feet 10 inches high; 4 feet 8 inches long; 21 inches deep.

191—Four Venetian Louis Seize Carved and Gilded Walnut Side Chairs.

Eighteenth Century.

Tapering moulded supports square pierced backs enriched with interlaced monograms heightened with gold festoons. Covered in striped silk slip seats.

192—Sofa and Two Arm Chairs. Eighteenth Century.

To harmonize with preceding.

Length of sofa, 4 feet 6 inches long.

193—Florentine Renaissance Carved Walnut Arm Chair.
Sixteenth Century.

Composed of a narrow cassone carved and enriched with Gothic traceries. Incurved scrolled arms on vase shaped arm rest. Arcaded back and carved and shaped back rail moulded finials. The seat is covered with archaic traceries simulating tooled leather.

194—Six Florentine Side Chairs. Sixteenth Century.

On turned supports. Turned spindle back and moulded seat with cushion on red and yellow brocatelle of the same period.

195—Mantuan Walnut "Amatoria" Chair. Early Sixteenth Century.

Sgabello type. Shaped back, carved with figure of saint holding model of cathedral, and coats-of-arms of Visconti and Gonzaga, Dukes of Milan and Mantua. Wooden seat, carved with portraits of bride and groom. Spreading legs.

196—Pair of Florentine Walnut Sgabello Chairs.

Sgabello type. Shaped backs, carved with rosetted scrolls; shaped seats with circular sinkings, shaped supports, those in front carved with voluted scrolls and gadroons.

197—Florentine Renaissance Sgabello Chair. Sixteenth Century.

On handsomely carved front trestle of winged mermaid bodies terminating in dolphin heads flanking a Bacchic mask above fruit festoons suspended from the mermaid's wings; carved seat rail, octagonal seat with circular sinkage. Back similar to trestle crowned by carved voluted pediment.

Note: Chairs of such sumptuous conception are of exceptional rarety, being a superb example of the golden period of the Italian Renaissance.

198—Renaissance Walnut Sgabello Chair. Sixteenth Century.

On shaped trestles of which the front trestle is carved with sea dragons, surrounding an oval escutcheon above, carved claw-foot supports. Vase shaped back carved with leaves and rosettes and a center cartouche holding armorial bearings.

3 feet 3 inches high; 1 foot 4 inches deep.

199—Tuscan Renaissance Walnut Side Chair. Sixteenth Century.

On sturdy, straight supports, shaped front rail, moulded seat, square backs with protruding side rails square arcaded back, protruding side rail pierced with barrelled baluster spindles.

200—Italian Walnut Louis Treize Tabouret. Seventeenth Century.

On turned baluster supports covered in floral silk embroidery.

201—North Italian Louis Treize Tabouret.

Seat embroidered in colored Chinese flowers on a cream ground.

202—Two Florentine Inlaid Walnut "Fratina" Chairs. Fifteenth Century.

Spade-shaped backs, with deep splats inlaid with panel-shaped bands of "Fratina" work. Spade-shaped wooden seats with aprons, inlaid with "Fratina" work, square legs and rails. (Rare.)

203—Tuscan Walnut Armchair. Sixteenth Century.

Straight open back. Acanthus-leaf finials and carved horizontal splats. Straight carved arms on square columnar supports. Wooden seat, with carved apron, carved deep front rail; square legs and stretcher shelf with carved apron.

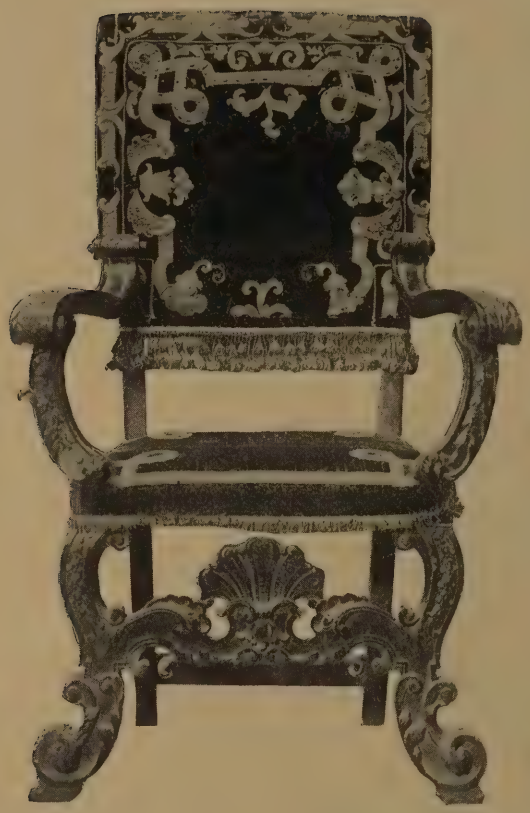
204—Florentine Wrought and Gilt Iron Folding Chair.

Early Sixteenth Century.

Fald-stool shaped. Rectangular back of wrought-iron, double curved legs and sides pivoted so as to fold, gilt scrolled arms of iron. Back and seat in crimson velvet finished with gold galloon and gold fringe.

205—One Tuscan Walnut Crimson Velvet Arm Chair. Sixteenth Century.

In its original state, front rail carved. Turned arms trimmed with cut velvet galloon and fringe.



206—Venetian Late Renaissance Carved Walnut Arm Chair.

Seventeenth Century.

On lyre shaped base terminating in scroll feet and connected by shell crested front rail. Molded and handsomely carved out curved arms and arm rests. Covered in crimson Genoese velvet enriched with applied gold bullion galloon in scroll patterns.

207—Two Side Chairs. Seventeenth Century.

Similar to preceding.

208—Two Tuscan Small Side Chairs. Sixteenth Century.

Carved finials and handsomely carved front panel. Covered in Genoese red velvet.

209—Two Italian Walnut Louis Treize Arm Chairs. Seventeenth Century.

Turned baluster frames covered with contemporary cut and uncut emerald green velvet.

210—Two Tuscan Walnut Arm Chairs. Sixteenth Century.

Plain arms with rounded edge—turned front and side bars. Gilt acanthus leaf finials. Covered in red velvet trimmed with cut velvet guimp and silk fringe.

211—Two Tuscan Walnut Arm Chairs. Sixteenth Century.

Plain curved arms, scrolled front bar. Covered in red velvet, trimmed with red silk fringe and galloon and studded with small nails.

212—Two Tuscan Walnut Armchairs. Sixteenth Century.

Plain arms, scrolled front bar. Gilt finials. Covered in rose velvet trimmed with green fringe and studded with bronze nails.

213—Purple Velvet Walnut Armchair. Italian Renaissance.

Oblong back and seat; covered in lustrous amethyst-toned velvet; trimmed with fringe. Back with scrolled finials; flat scrolled arms. On square legs with scroll-pieced frontal stretcher.

214—Two Tuscan Walnut Low Chairs. Sixteenth Century.

On turned supports covered in cat's eye green velvet with two toned silk fringe.

215—Arm Chair of Similar Design. Sixteenth Century.

With fringe of one color.

216—Carved Walnut Armchair. Italian Renaissance.

Oblong back and seat; covered in wine-red velvet of the period impressed with mark of previus embroidery; trimmed with Vandyke tasseled fringe. Scrolled back finials; broad flat scrolled arms. On square legs having pierced geometric stretcher.

217—Two Carved Walnut Armchairs. Italian Renaissance.

Oblong back and seat; covered in deep contemporary amethyst velvet; trimmed with fringe. Back with scroll teminals; flat scrolled arms. On square legs having pierced shaped stretcher.

218—Florentine Walnut Armchair. Sixteenth Century.

Flat curved voluted arms. Straight square legs. Carved apron and finials. Back and seat covered in figured velvet and finished with deep fringe and studded with nails.

219—Italian Renaissance Tapestry Walnut Arm Chair. Sixteenth Century.

Straight tapering supports connected by pierced carved front rail, voluted arms on turned rests, voluted finials, back and seat covered in contemporary Flemish tapestry, the back with a motif of camels, the seat of formal design.

220—Tuscan Walnut Renaissance Arm Chair.

Chair frame Seventeenth Century.
Tapestry Fifteenth Century.

On turned underframing with double baluster front and single baluster side rails. Boldly voluted and molded arms. High shield shaped back and rectangular seat covered in fifteenth century French Mille fleur tapestry, woven with brilliant multi-colored flowers, fruit and husks, on a black ground, formal ribbon border. (Rare.)

221—Tuscan Walnut Renaissance Arm Chair.

Similar to preceding.

222—Louis Treize Gold Thread Tapestry Walnut Arm Chair.

Early Seventeenth Century.

Four sided tapering baluster supports and arm rests. Molded and voluted scrolled arms. Shield-shaped back and seat covered with their own French Renaissance tapestry, woven with a figure of a gardener. The back with an imaginative vegetation of fruit and flowers and a bird perched on a branch. In brilliant colors heightened with gold thread. The chair is trimmed with uncommon tapestry galloon recalling the studding of bronze nails. The galloon appears at the seat rail in an uncommonly shaped manner. In its original state.

223—Feletin Tapestry Walnut Armchair. Louis XIII Period.

Serpentined back and seat; covered in early sixteenth century Feletin tapestry, displaying, in soft harmonious tones, a matron in typical attire standing at an arched door; on seat a jardiniere of fruits and flowers. Open scrolled arms. On finely stretchered balustered legs.

Note: From the collection of Comte Hendrekof, of Paris.

224—Two Tuscan Walnut Armchairs. Sixteenth Century.

Straight square backs with acanthus-leaf carved and gilded voluted finials. Seats and backs upholstered in Sixteenth Century Flemish Tapestry, woven in a design of fruits. Secured with brass-headed nails.

225—Tuscan Walnut Settee. Early Sixteenth Century.

Straight upholstered back. Curved arms on voluted supports, square legs, pierced deep front rail and square base rails with paw ends. Back and seat upholstered in sixteenth century Einghien Gothic tapestry woven in a design of scrolled leaves, flowers and birds. Finished with netted silk fringe.

Length, 4 feet 10 inches.

226—Two Tuscan Walnut Needle Work Arm Chairs. Seventeenth Century.

Angular frames with carved lyre shaped front rail, finely carved acanthus finials, back and seat covered in silk needlepoint and studded with round nails. Originally upholstered.

227—Two Tuscan Walnut Needlework Arm Chairs. Seventeenth Century.

Similar to preceding.

228—Two Florentine Renaissance Carved Walnut Arm Chairs.
Early Sixteenth Century.

In their original state with straight protruding arms; handsomely carved with a running acanthus pattern and headed on the outside with cherub heads framed in leafy volutes. The inside of the arms are enriched with rosettes—front rail pierced and carved. Finials of mermaid bodies. Original upholstery of silk embroidery, studded with bronze nails.

229—Two Florentine Renaissance Carved Walnut Arm Chairs.

Similar to preceding.

230—Louis Seize Walnut and Needlework Three-Piece Chaise-Longue.

Seventeenth Century.

Composed of two bergeres and one banquette. Seats, backs, arms and outside back as well as seat of banquette covered with bands of floriated and beribboned silk needlework in colors on a cream ground. Molded and curved frames on turned fluted supports.

7 feet long; 27 inches wide.

231—Two Louis Quatorze Tuscan Walnut and Needlework Arm Chairs.
Seventeenth Century

Turned baluster frame with mask carved front rail and carved claw supports. Carved voluted arms; backs and seats covered in floral silk needlework in blue, green purple and crimson on a silver grey ground.

232—Two Louis Quartorze Tuscan Walnut and Needlework Arm Chairs.

Two similar to preceding.

233—Tuscan Walnut and Needlework Settee. Seventeenth Century.

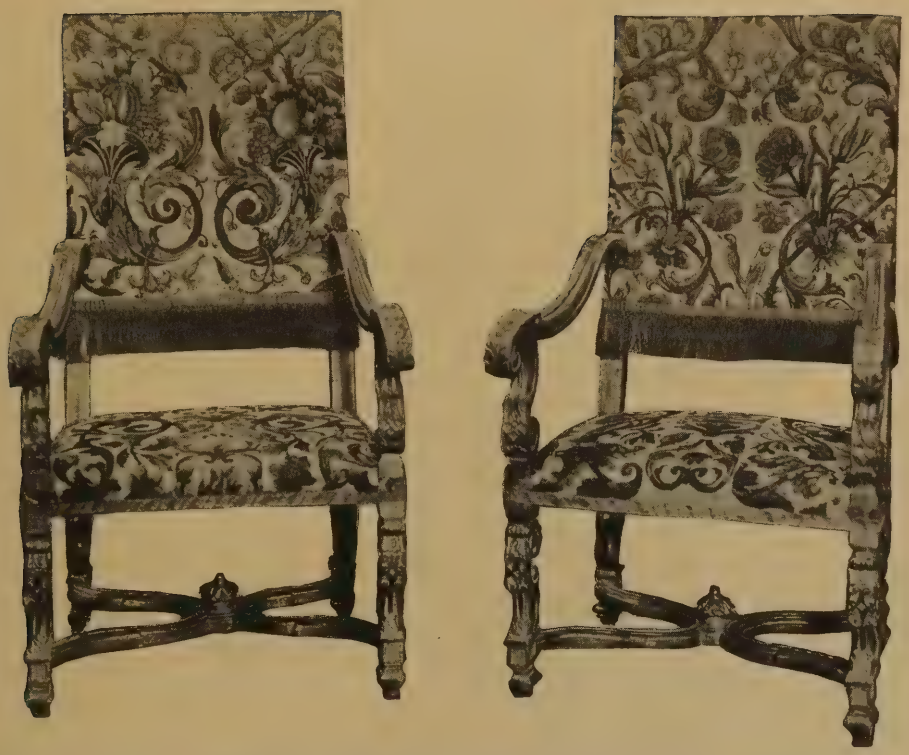
To harmonize with Nos. 231 and 232.

234—Pair of Florentine Gilt Walnut and Needlepoint Chairs.

Seventeenth Century.

Straight backs, molded carved legs, cross stretchers with shell at intersection. In needlepoint embroidered, in silks of many colors, on a light ground, with scrolls, birds, grapes and flowers.

From the Marcuard Collection, Florence.



235—Two Louis Quatorze Carved and Gilt Needlework Arm Chairs.

Seventeenth Century.

On carved scrolled supports, molded underframing, scrolled arms and arm rests, richly leaf carved. Backs and seats covered in silk embroidery of floral groups rising from leafy volutes, fruit pendants, fruit baskets and birds perched on scrolls. In brilliant silk threads on a golden yellow ground.

236—Two French Louis Quatorze Gilded Walnut Needlework Arm Chairs.

Late Seventeenth Century.

On slender cabriole supports—molded scroll arms. Shaped backs and seats covered with their original gros point needle-work.

237—Two French Louis Quartorze Gilded Walnut Needlework Arm Chairs.

Similar to preceding.

238—Two French Louis Quartorze Gilded Walnut Needlework Arm Chairs.

Similar to preceding.

239—Two Louis Quatorze Carved and Gilt Needlework Arm Chairs.
Seventeenth Century.

On carved scrolled supports molded under framing. S scrolled arms and arm rests, richly leaf carved. Backs and seats covered in petit and gros point needlework. The backs with court ladies, the seats with tropical birds worked in petit point medallions surrounded by gros point silk needlework of Persian flowers and leaves in brilliant colors on a black ground.

240—Louis Quatorze Walnut Needlework Arm Chair. Seventeenth Century.

On turned supports terminating in inverted floral foot. Carved and pierced front rail. Leaf carved arms. Backs and seats upholstered in silk embroidery of bold floral arabesques in brilliant colors on a golden yellow ground.

241—Two Tuscan Renaissance Walnut Arm Chairs. Sixteenth Century.

Straight frames with voluted front rails, shaped baluster arms, acanthus carved finials. Backs and seats covered with multi-colored silk needle work in rainbow tints.

242—Two French Louis Quinze Needlework Side Chairs. Eighteenth Century.

On cabriole frame, leaf curved at the knees. Enameled cream with carving in beads finely gilded. Backs and seats upholstered in contemporary needlework. The backs with figure subjects from the Italian comedy. The seats with heraldic animals in reserves framed by arabesque borders in colors on a black ground.

243—Two French Louis Quinze Needlework Side Chairs.

Similar to preceding.

244—Venetian Louis Quinze Carved Walnut Needlework Canape.

Eighteenth Century.

On carved cabriole supports terminating in voluted feet, serpentine shaped apron, carved with leaves. The upper part is designed in an unusual manner of a long back and a short return, both fitted with slip pads. They as well as the slip seats are covered in a geometrical needlework pattern of multi-colored silks; two carved and scrolled arms of which one depends upon the back, and the other upon the return.

5 feet long; 15 inches high.

245—Venetian Walnut Baignoir. Eighteenth Century.

Of the Louis Seize period. Back divided in three sections. Back and loose cushion seat covered in silk.

246—Venetian Walnut Pompadour Baignoir. Eighteenth Century.

Hooded and molded arms. Back, sides and seats covered in multi-colored needlework.

247—Two Louis Quatorze Walnut and Needlework Arm Chairs.

Square upholstered back, carved, voluted and curved arms on turned supports. Seat and back in gros and petit point needlework embroidered on a dark ground with a big tree, leaves, flowers and animals, secured with brass-headed nails.

248—Two Needlework Walnut Arm Chairs. Louis XIII Period.

High serpentined oblong back and seat, covered in petit and gros-point; displaying in backs, "Peasants at their Avocations," amid scrollings of flowers. Seats similar, with birds. On finely balustered and stretchered legs.

Note: From the collection of Mme. Jaymmes, Paris.

249—Louis Quatorze North Italy Carved Walnut Arm Chair.
Seventeenth Century.

On carved scrolled supports. S-scrolled arms and arm rests. Turned baluster frame with mask carved front rail and carved claw feet. Back and seat covered in petit and gros-point needlework in multi-colored design. Cream background.

250—Royal Six-Louis Quinze French Needlework "Petit Point of Saint Cyr" Carved Walnut Arm Chairs.

After the design of Jean Bérain le Jeune (1674-1726). Seventeenth Century. Delicately carved frame work. Backs and seats covered in needlework illustrating the "Fables of La Fontaine." The motifs are worked in the finest Point de St. Cyr. (Very rare.)

251—Royal Four Fold Screen of "Point de St. Cyr"—Louis Quinze—Silk, Silver and Gold Needlework. Seventeenth Century.

Composed of eight panels illustrating the "Fables of La Fontaine." The motifs are worked in the finest petit point in colored silks, gold trellis and threads of silver; crestings of Medusa heads in brilliant terra cotta and gold. (Very rare.)

Four folds each, 4 feet 10½ inches high; 2 feet 2 inches wide.

252—French Louis Quinze Needlework Screen.

Chinese central figure having two other figures bowing before him. In the lower part two fantastic dragons. A crimson decoration with two candles beside the central figure. Closely resembling a "Jean Berain" design. Gros-point cream background. Frame.

253—French Louis Fourteenth Needlework Screen.

The center picture representing the "Sacrifice of Isaac." Abraham kneeling with his son near the prepared fire while the Angel of the Lord appears from heaven. Frame.

254—French Louis Fourteenth Needlework Screen.

The center figure in petit-point representing a lady seated near a brazier, surrounded by trees. Voluted scrolls in harmonious colors in a yellow gold background. Frame.

255—Venetian Louis Quinze Painted and Gilded Screen. Eighteenth Century.

In a richly carved and moulded frame on trestles resting on a shaped oblong platform. The screen panels are painted with vases of flowers in natural colors on a soft jade green ground, carved and decorated on both sides.

4 feet high; 25 inches wide.

256—Florentine Beechwood Monastery Chair. Early Sixteenth Century.

Back and legs of seven straight staves, and curved, pivoted so as to close; shaped head rail incised with circular medallions and square base rails. (Rare.)

257—Tuscan Walnut Monastery Chair. Early Sixteenth Century.

Formed of two sets of seven square standards, with carved fronts, crossing and pivoted at the intersection so as to fold. Folding seat and shaped back rail, carved with rayed medallions and crosses. (Rare.)

258—Florentine Gothic Beechwood Monastery Chair.
Early Sixteenth Century.

Composed of seven staves, carved back, headed by shaped rail with Gothic tracery and a carved center rose. (Rare.)

259—Early Gothic Savonarola Chair. Fifteenth Century.

Gothic turned and folding chair of Tuscan make of the most uncommon archaic design. To the customary folding device of the X-shaped Savonarola chair is added considerable interest by two boldly turned arm rests. (Rare.)

2 feet wide; 2 feet high.

260—Early Gothic Savonarola Chair. Fifteenth Century.

Similar to preceding.

2 feet wide; 2 feet high.

261—Early Gothic Savonarola Chair. Fifteenth Century.

Similar to preceding.

2 feet wide; 2 feet high.

262—Florentine Walnut Savonarola Chair. Sixteenth Century.

Formed of eight square double curved standards pivoted so as to fold, shaped hinged back, incised with diapers of groovings and carved with medallion enclosing a bishop's mitre, straight square arms ending in balls. Fronts incised with lines and groovings. Square base rails with fluted ends. (Rare.)

263—Florentine Walnut Savonarola Chair. Sixteenth Century.

Double curved arms and legs formed of six square standards with flat seat hinged so as to fold. Shaped hinged back carved with a scrolled escutcheon charged with a coat-of-arms. (Rare.)

264—Florentine Beechwood Savonarola Chair. Early Sixteenth Century.

Curule-chair shape. Formed of nine double curved staves, pivoted so as to close, the fronts stamped with bands of rosettes. Straight square arms, with turned ball finials, shaped adjustable back incised with rosettes and square base rails. (Rare.)

265—Florentine Renaissance Beechwood Savonarola Chair.

Early Sixteenth Century.

Shaped with pivoting staves resembling the Curulic chairs of the Romans. Shaped back rail with tracing and a cluster rose. In fine state of preservation. (Rare.)

266—Florentine Gothic Savonarola Chair. Early Sixteenth Century.

Curved X-shaped frames composed of eight pivoting staves. Straight protruding arms. Shaped head rail carved with armorial bearing with two shields holding a lion rampant and six fleur de lis. Very rare preservation. (Rare.)

267—Florentine Walnut Dantesca Arm Chair. Late Fifteenth Century.

Curule-chair shape, with incurved arms ending in lions' heads, turned rosette at intersection and shaped base rails. Leather seat, with loose velvet cushion, with back upholdstered in red velvet finished with silk ball fringe. (Rare.)

From the Dal Zotto Collection, Venice.

268—Florentine Walnut Dantesca Chair. Fifteenth Century.

Curule-chair shape. Double curved, square, shaped sides and legs carved at the intersection with a six-lobed rosette and square voluted arms. Back and seat of contemporary leather stamped with rosettes, curved serrated leaves and rosetted border and secured with octagonal-headed iron nails. Square base rails. (Very rare example.)

From the Savoy-Saluzzo Castle of Verzuolo, Piedmont, Italy.

269—Tuscan Renaissance Holly Wood Dantesca Chair.

Late Sixteenth Century.

With Certosina work. The frame is of the familiar double-V shape of the Dantesca model but of an unusual delicacy of construction. The supports, shaped arms, and hood-shaped back rail as well as the square seat and the triangular face panel are inlaid with arabesque and detached floral motifs in precious and colored moods, ebony, and mother-of-pearl. (Rare.)

40 inches high; 23 inches wide; 18 inches deep.

Tables, Refectory Tables from the Italian and French, Gothic and Renaissance Periods to the Eighteenth Century

270—Tuscan Renaissance Walnut Occasional Table.

On turned tapering supports. Reeded and turreted aprons. Circular brass knob. This table clearly shows inspiration which the French designers of the 18th Century gained from Italy of the Renaissance.

2 feet 5 inches high; 1 foot 6½ inches long; 1 foot ½ inch deep.

271—Tuscan Walnut Table. Sixteenth Century.

Rectangular top with molded and fluted edge. Turned columnar legs, with square end rails and longitudinal stretcher.

Height, 2 feet 8 inches; length, 5 feet 2 inches; width, 3 feet 1 inch.

272—Umbrian Late Renaissance Walnut Table. Sixteenth Century.

On tapering square legs, reeded on four sides, supporting ovolo shaped fluted apron-acanthus carved at the corners.

2 feet 3½ inches high; 2 feet 5 inches long; 1 foot 11 inches deep.

273—Florentine Early Renaissance Walnut Refectory Table.
Early Sixteenth Century.

On two vase-shaped trestles connected by a transversing rail enriched at the top with volutes forming a fleur de lis cresting straight at the bottom, boldly incurved and enriched at the sides with deeply incut beadings and volutes arising from voluted bracket supports. Arched at the base. Solid top with dentilled frieze. The proud sweep of the lines of the table supports is characteristic of the best period of the art of Italian Renaissance.

2 feet 11 inches high; 6 feet ½ inch long; 2 feet 11 inches wide.

274—Tuscan Walnut Gate-Legged Table. Early Sixteenth Century.

Circular top, with two hinged drop leaves, plain apron fitted with drawers, rectangular end supports on square base rails with molded ends, square rails and gate.

Height, 2 feet 8 inches; diameter, 4 feet 5 inches.

275—Tuscan Walnut Octagonal Center Table. Sixteenth Century.

With four centering winged claw supports. Molded top enriched with egg and dart carved border. Table in its original state.

276—Florentine Renaissance Incrusted Walnut Table. Sixteenth Century.

On spreading angular supports connected with the top by four wrought iron braces. The supports and the top are inlaid with a great variety of imaginative motifs of engraved ivory and mother-of-pearl such as ducal arms, flower vases with rising and spreading arabesques, sphynxes, birds, deer and hounds.

Note: An exceptionally fine example of the early art of inlay of the 16th century from the celebrated Ainard collection of Paris, signed on the under side by the maker C. C. C.

277—Tuscan Renaissance Octagonal Center Table. Sixteenth Century.

On magnificently carved tripod base carved with mermaid bodies behind which rise scrolled plumes connecting with winged brackets which support an octagonal top enriched with dentilled frieze, fluted center stem terminating in carved canopied pendant.

31 inches high; 46 inches in diameter.

278—Venetian Rosewood Marqueterie and Ivory Work Louis Quinze Console Table. Eighteenth Century.

Fitted with a center drawer, rocail mounts and shoes. The body is of amaranth, the top richly inlaid with similar woods heightened with trellis and serpentine patterns of ivory.

2 feet 9 inches high; 2 feet 9½ inches long; 1 foot 11 inches deep.

279—Venetian Renaissance Carved Walnut Trestle Table.

Early Sixteenth Century.

On lyre-shaped bracket, acanthus carved and voluted, centering upon scrolled cartouche devised to fold on hinges, wrought-iron scrolled under framing. Traces of original gold enrichments. This sumptuous example of the luxuriant Renaissance taste presents itself with the romantic charm of the wear of generations. (Very rare specimen.)

28 inches wide; 5 feet long; 31 inches high.

280—Tuscan Early Renaissance Trestle Refectory Table.

Late Fifteenth Century.

On vase-shaped supports, connected by vase-shaped cross rail, moulded top.

29 inches wide; 6 feet 6 inches long; 30½ inches high.

281—Florentine Renaissance Small Walnut Trestle Table.
Sixteenth Century.

On two vase-shaped supports of flaring sides faced with corbel studding and terminating in lions' claws. Molded top.
Note: A small table of this spirited design is now rarely found.

1 foot 11 inches high; 5 feet 6 inches long; 2 feet 3 inches deep.

282—North Italian Walnut Refectory Table. Late Sixteenth Century.

On two gate trestles each composed of three vase-shaped balusters connected by rail and resting on molded and shaped brackets. 1½ inch top.

3 feet 5 inches wide; 6 feet 11 inches long; 33½ inches high.

283—Lombardian Walnut and Marqueterie Renaissance Center Table.
Sixteenth Century.

Square supports with floral holly wood marqueterie concealed drawers. Top inlaid with border of oak leaves.

3 feet 3½ inches deep; 4 feet long; 2 feet 9 inches high.

284—Early French Renaissance Carved Oak Folding Table.

Square base with carved rails and legs carved with acanthus leaves. Square top with drop leaves which make a round table when opened.

285—Venetian Carved Walnut Refectory Side Table. Sixteenth Century.

On two angular panelled front supports terminating in uncommon leaf carved voluted bracket feet, plain back supports, solid two inch top.

1 foot 11 inches deep; 7 feet 4 inches long; 2 feet 9½ inches high.

A similar example is illustrated in Dr. Frida Schottmuller's T. Mobili e l'Abitazione del Rinascimento in Italia. Page 130.

286—Tuscan Drop-Leaf Table. Sixteenth Century.

Rectangular top, with molded edge, plain apron, rectangular shaped panelled end supports incised with volutes, square base rails with molded ends, square longitudinal stretcher.

Height, 2 feet 2 inches; length, 2 feet 10 inches; width, 1 foot 7 inches.

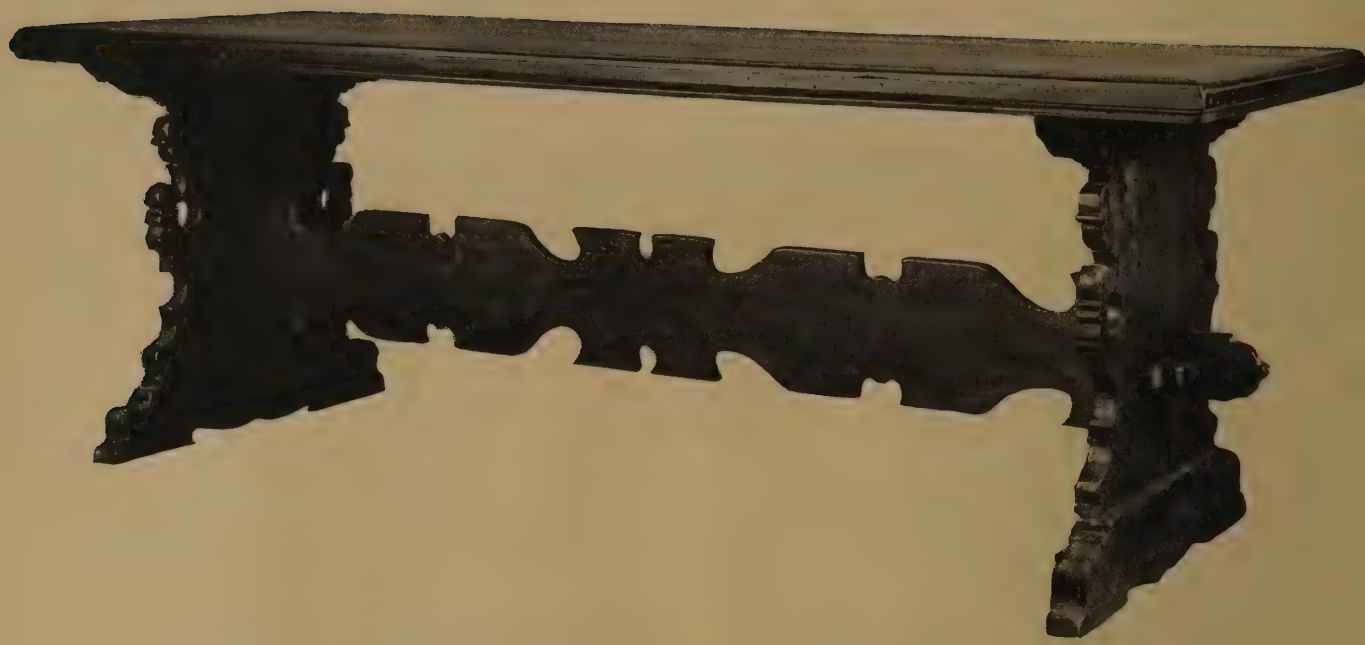
287—Tuscan Early Renaissance Walnut Refectory Table.

Early Sixteenth Century.

On two shaped four sided vase-shaped baluster trestles; shaped bracket supports. 2½ inch top with triple beaded outer edge.

Note: An example closely resembling this table is in the grand hall, of the Pinacoteca Comunale, Città di Castello.

8 feet long; 3½ feet wide; 2 feet 8½ inches high.



288—Florentine Early Renaissance Refectory Trestle Table.
Late Fifteenth Century.

On two broad urn shaped and pierced supports of an archaic pattern connected by an uncommonly shaped stretcher, plain molded 2-inch top. A similar table, varying in the stretcher only, is illustrated in Dr. Frida Schottmuller's book, page 131.

2 feet 9 inches wide; 7 feet 7 inches long; 2 feet 9 inches high.

289—Tuscan Walnut Table. Early Fifteenth Century.

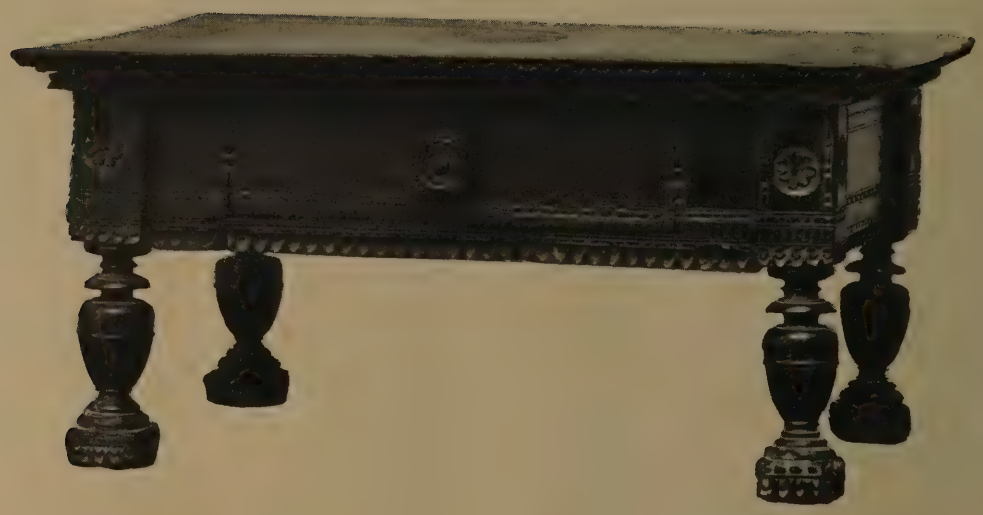
Rectangular top, with molded and fluted edge, on rectangular supports pierced in a vase pattern, square base rails with molded ends and flat longitudinal stretcher pierced with voluted scrolls.

Height, 2 feet 6½ inches; length, 7 feet 10 inches; width, 2 feet 5 inches.
From the Saluzzo Castle of Verzuolo, Piedmont, Italy.

290—Tuscan Walnut Table. Early Sixteenth Century.

Oval top, with plain edge and two hinged drop leaves on hinged-shaped supports, plain apron and lyre-shaped end supports on straight cross bases with curved feet. Square rails.

Height, 2 feet 6 inches; length, 3 feet 6 inches; width, 3 feet 4 inches.



291—Florentine Renaissance Walnut Tavolino. Early Fifteenth Century.

A charming document of the artistic beauty in all forms of domestic life in Italy under the Medici. A tabouret used by the nurses at Baptism. In its proportions it is a perfect illustration of architectural treatment of furniture in miniature. Resting on four urn-shaped balusters, its aprons carved in delicate leaf and shell patterns while the dies are enriched with carved rosettes. The top is inlaid with festoons and its molded edge finely carved with acanthus. There is a center drawer working upon a concealed spring device. (Rare.)

19½ inches long; 13 inches deep; 9¾ inches high.

292—Tuscan Circular Dantesca Table. Fifteenth Century.

Circular top, with two hinged flaps and molded edge. Apron fitted with two drawers having molded paneled fronts and wooden knobs. Square double curved supports of Dantesca chair form, square rails and cross bases carved with paw terminations.

Height, 31½ inches; diameter, 53½ inches.

Note: This Dantesca table is very unusual in form and perhaps is the only one in existence.

293—Lombardian Early Renaissance Table.

On square legs joined by rails and supporting carved and fluted apron. Two drawers.

294—Tuscan Walnut Gate-Legged Table. Sixteenth Century.

Circular hinged top, turned columnar legs, with columnar gate, molded rails and ball feet.

Height, 28½ inches; diameter, 29 inches.

295—Venetian Renaissance Carved Walnut Center Table.

Early Sixteenth Century.

Superbly carved in designs of vase-shaped supports voluted and faced with lion's masks, terminating in bold lion's claw acanthus carved rests. The body of the table is fitted with four drawers, each panelled and carved with an uncommon voluted gadrooning centering upon a heart shaped cartouche with gadrooned wooden knobs. The center rail designed as a voluted leaf, carved on both sides with acanthus tracery. Two-inch molded top enriched with dentilled frieze. This table is in its original state and is beyond doubt the most magnificent example of the golden era of Italian cabineterie. Splendid patina.

6 feet 10 inches long; 37 inches wide; 37½ inches high.

Cabinets, Side-boards, Marriage Chests, Stools, Credenze from the Gothic and Renaissance Periods to the Eighteenth Century

296—Florentine Renaissance Gold, Silver and Silk Needlepoint Casket.

Angular case with fall front, embroidered on three sides and top with multi-colored silks of floral arabesques. The front with a motif of Lucrezia's self sacrifice headed by floral branches on which are perched in heraldic postures two macaws. The sides are formal vases and the cover occupied with fruit worked in brilliant colored silks, and silver bullion scrolls on a drap d'or ground. The interior is fitted with a variety of compartments similarly adorned.

18 inches long; 11 inches wide; 15 inches high.

297—Two Florentine Renaissance Carved Walnut Torcheres.

Sixteenth Century.

With boldly carved and voluted tripod bases, terminating in lion's claws and enriched with the arms of the De Medici family, supporting vase-shaped balusters carved with acanthus and flutings. They are of the most satisfying proportions. Acanthus carved candle bobeches.

6½ feet high.

298—Tuscan Renaissance Walnut Prie-Dieu. Sixteenth Century.

Ingeniously devised to serve both the purpose of prayer and daily use. Hinged folding seat.

299—North Italian Renaissance Carved Walnut Cabinet.

Fitted with one door and drawer and carved sides.

2 feet 11½ inches high; 2 feet 4 inches long; 1 foot 1 inch deep.

300—Two Carved and Gilded Florentine Renaissance Mirrors on Stands.
Sixteenth Century.

Carved and molded frames flanked by voluted ear brackets and crested by voluted pediments, centered upon a winged putto head supporting a console. The frame rests on a vase-shaped pedestal which is headed by winged putto heads.

24 inches high; 12 inches wide.

(Very rare specimens of the best Renaissance period.)

301—Walnut and Marqueterie Hall Bench. Seventeenth Century.

Back enriched with armorial bearings.

2 feet 10 inches high; 1 foot ½ inch deep; 2 feet 9½ inches long.

302—Venetian Renaissance Painted Cabinet. Sixteenth Century.

The front decorated with classic vases and volutes in monochrome. It is fitted with one molded center door; the sides are panelled, the top decorated with vase arabesques and spandrel ornaments.

1 foot 4 inches deep; 3 feet 1 inch wide; 3 feet 5 inches long.

303—Venetian Renaissance Carved Walnut Cabinet. Sixteenth Century.

Front fitted with one center door, one long bottom and two short top drawers. Columns carved with fasces and leaf patterns. Bronze handles.

3 feet high; 2 feet 3½ inches wide; 8½ inches deep.

304—Pair of Italian Carved and Gilded Wood Pedestals.

Seventeenth Century.

Sgabello type. The front support, shaped, pierced and carved in relief with a scrolled escutcheon enclosing a coat-of-arms, husk pendants and volutes, is connected, by a scrolled bar with the shaped back support, the inner surface of which is incised with volutes and pendants. These supports terminate in a molded pedestal, the front of which is carved with a lion's mask. Completely gilded.

305—Mantuan Renaissance Carved Walnut Credenza. Sixteenth Century.

Fitted with two doors and five drawers placed in the frieze furnished with moulded bronze handles. Panelled returns. The front is covered with a variety of portrait medallions, pin wheels, roses and flutings. Dentilled cornice moulded tops.

306—Ligurian Carved Walnut Cabinet. Sixteenth Century.

In two parts. The upper part with two doors and supported by console with five twisted columns.

Height, 6 feet; 4 feet, 3 inches wide; 21 inches deep.

307—Venetian Painted Late Renaissance Writing Desk. Sixteenth Century.

Oblong case on shaped trestle supports and painted with motifs of sea horses and masks, slanting hinged top painted with tropical birds on cornucopia scrolls in soft tempera tints on amber colored ground.

3 feet high; 1 foot 3 inches deep; 2 feet 7 inches long.

308—Tuscan Carved and Gilt Walnut Pedestals. Sixteenth Century.

Sgabello-shaped, with incurved tops carved with masks, shaped fronts carved with volutes, acanthus leaves, husk pendants and masks with paw feet. Completely gilt.

Height, 4 feet.

309—Umbrian Walnut Cabinet. Sixteenth Century.

Rectangular shape. Cabinet with molded cornice, the interior arranged with open compartments, panelled front.

310—Florentine Walnut Door. Sixteenth Century.

Rectangular shape, with arched top, surrounded by sunken moldings and divided by molded stiles into six panels, entirely occupied by carved diamond-shaped diaper enclosing floriated rosettes. The upper middle panel has a carved scrolled escutcheon charged with the arms of the Strozzi family. Wrought-iron lock, with heart-shaped keyhole escutcheon and circular sunken rosette, decorated with interlacements and with a wrought-iron ring in center.

Height, 74 inches; width, 39 inches.

311—Venetian Painted Papier-maché and Wood Cradle. Eighteenth Century.

Oval basket of papier-maché with turned-over rim, the exterior painted in colors, on a white ground, with festoons of flowers and leaves, tied with knotted ribbons. On two shaped rockers of wood, painted in colors, on a white ground with floral bouquets surrounded by bands of gilding. Square longitudinal stretcher, painted with a floral meander.

Height, 26 inches; length, 38½ inches; width, 26 inches.

From the old Simonetti Collection, Rome.

312—Louis Seize Marqueterie Coiffeuse. Eighteenth Century.

On tapering supports panelled with satinwood, terminating in gilded bronze shoes. The body is covered on all sides with panels of repeating dice sectioned by bands of tinted wood; one center drawer. The top uncovers as a dressing mirror covered with emblems of love and rose-colored compartments containing toilet objects and cosmetics used in the period, brushes and powder jars of which one still bears the original label. The perfume bottle still contains the scent of the Eighteenth Century.

2 feet 7½ inches long; 1 foot 5 inches wide; 2 feet 7 inches high.

313—Venetian Louis Quinze Burl Walnut and Marqueterie Commode.

Eighteenth Century.

Gracefully gondoled front and returns. The front fitted with three drawers is enriched by cartouche of holly wood, of vines, lilies and floral festoons. Original ormulu key plates.

2 feet 3 inches high; 2 feet 7 inches wide; 1 foot 1½ inches deep.

314—Silver Inlaid Writing Desk by Pietro Pifetti.

Rectangular shape, with top inlaid, in colored woods and silver, with scrolled strapwork flowers and leaves. Sloping fall-down front. Interior fitted with eight drawers with fronts inlaid with lines of satinwood, and four drawers with plain fronts. Drawer below with inlaid front and two false drawers above. On square tapering inlaid legs with inlaid curved cross stretchers and pear-shaped feet. Sides inlaid in colored woods and silver.

Height, 3 feet 6 inches; width, 3 feet 6½ inches; depth, 1 foot 9 inches.

Note: This desk was made for the Saluzzo della Manta family by Pietro Pifetti, a celebrated inlayer of Turin. (1700-1777)

From the Marquis of Saluzzo Castle of Verzuolo, Piedmont, Italy.

315—Venetian Louis Seize Rosewood and Marqueterie Knee-Hole Writing Desk.

Two sets. On tapering spade foot supports, saltire wise arched stretchers. The front is bowed and fitted with six side drawers, one center drawer and one recess knee-hole door. The front and returns are covered with a marqueterie geometrical pattern of burl walnut; the molded and shaped top bears a handsome marqueterie motif of a king under a canopy, figures, banners and the flag of the canopy laid in ivory while the king's crown is inlaid in mother-of-pearl. Leaf scrolls in exotic woods. In an astoundingly good state of preservation. From the Marquis of Saluzzo Castle of Verzuolo, Piedmont, Italy.

316—Siennese Early Renaissance Decorated Credenza.

Late Fifteenth Century.

Classic angular forms of panelled doors, stiles and returns painted with scrolls in bold floral, volutes in leaf gold outlined on a cream ground.

3 feet 9½ inches high; 5 feet 3 inches long; 1 foot 8½ inches deep.

317—French Mahogany Louis Seize Table á Auvrage. Eighteenth Century.

On slender tapering legs—enriched with bronze mounts.

2 feet 9½ inches.

318—Ligurian Walnut Carved Meuble d' Appui.

Two doors and two drawers enriched with Renaissance traceries and wrought iron dolphin handles; dentilled moulded top.

4 feet 1½ inches high; 4 feet 10 inches long; 2 feet ½ inch deep.

319—Florentine Renaissance Walnut Cabinet on Two Claw Foot Supports.

Sixteenth Century.

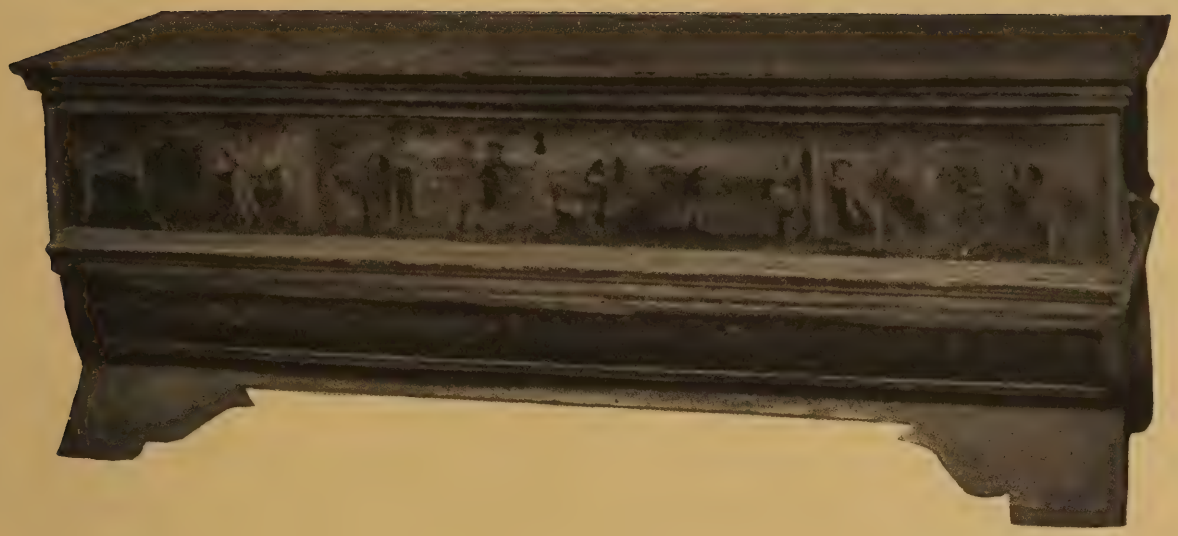
Two panelled doors with circular knobs; carved cornice and original bronze handles.

3 feet ½ inch high; 1 foot 4 inches deep; 2 feet 11 inches long.

320—Pair of Florentine Gothic Walnut Choir Stalls. Fifteenth Century.

Shaped flat-topped arms, with shaped sides carved and pierced with scrolls and voluted acanthus leaves, ending in grotesque animals' heads. Hinged wooden seats with molded fronts, straight legs with fronts carved with voluted scrolls. Paneled backs.

Height, 3 feet 2½ inches; width, 3 feet 3½ inches; depth, 1 foot 8½inches.



321—Florentine Painted Cassone. Late Fifteenth Century.

Rectangular-shaped hinged lid with molded edge, curved base. Shaped bracket feet and wrought-iron looped carrying handles. Painted, in colors, with a panel of figures in fifteenth century costumes flanked by panels of escutcheons charged with coats-of-arms supported by nude Putti.

Height, 2 feet 1½ inches; length, 4 feet 7 inches; width, 1 foot 8½ inches.

From the Dal Zotto Collection, Venice.

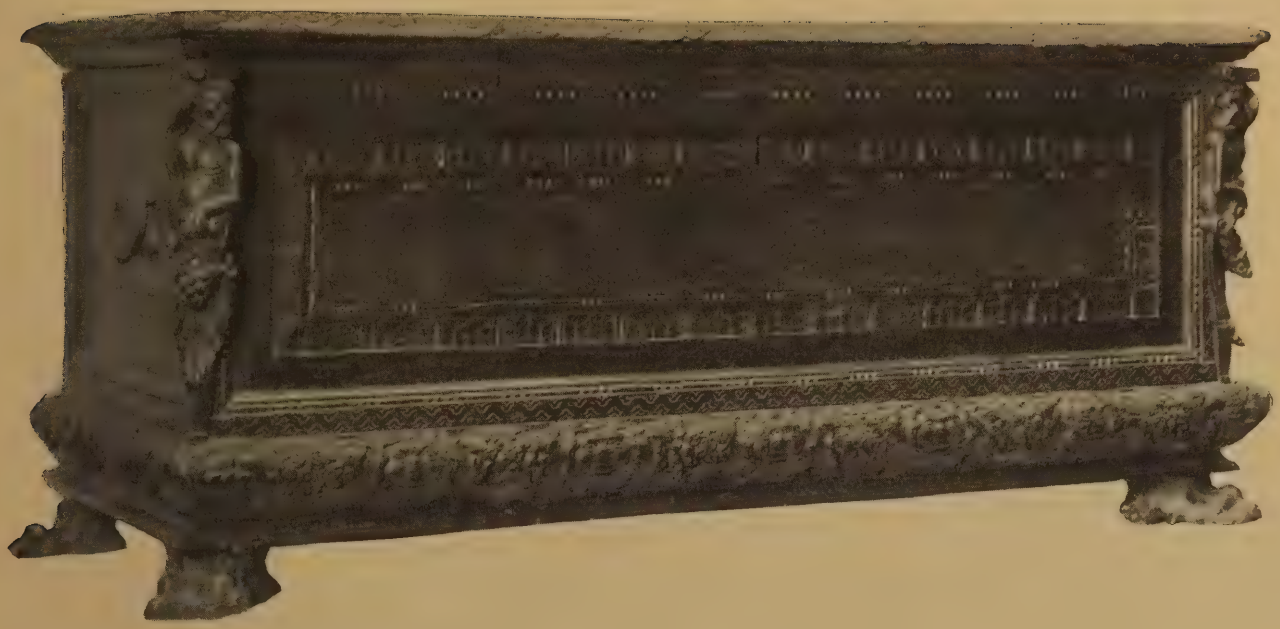
322—Florentine Renaissance Cassone. Early Fifteenth Century.

Certosina work. Front panelled and inlaid with precious woods in delicate patterns in the Oriental taste of the quattrocento. The top and sides are similarly inlaid in holly wood and ivory. Center of the top enriched with a chessboard pattern. The interior in excellent preservation with original color values. Inlaid border at the frieze of the chest. An example closely resembling our own is in the Schloss Museum and illustrated in Dr. Frida Schottmuller's book on page 43.

323—Venetian Hooded Cassone. Sixteenth Century.

Clad in green velvet and trimmed with bands of grotesque medieval guardsmen in repousse.

4 feet 2 inches long; 2 feet 11 inches high; 1 foot 4½ inches deep.



324—Florentine Cinquecento Carved Walnut Marriage Chest.
Sixteenth Century.

Rectangular cassone; molded and carved edges; recess panels finely carved and enriched with Satyr Caryatids supporting Ionic capitals. Molded and carved base and lion-paw feet. Superb patina.

3 feet 9½ inches long; 1 foot 9 inches deep; 1 foot 8½ inches high.

325—Small Umbrian Carved Walnut Cassone. Sixteenth Century.

Graceful sloping body shaped as an urn resting on claw foot supports and carved in the front in leaf pattern and armorial escutcheon—molded carved top with superimposed panel.

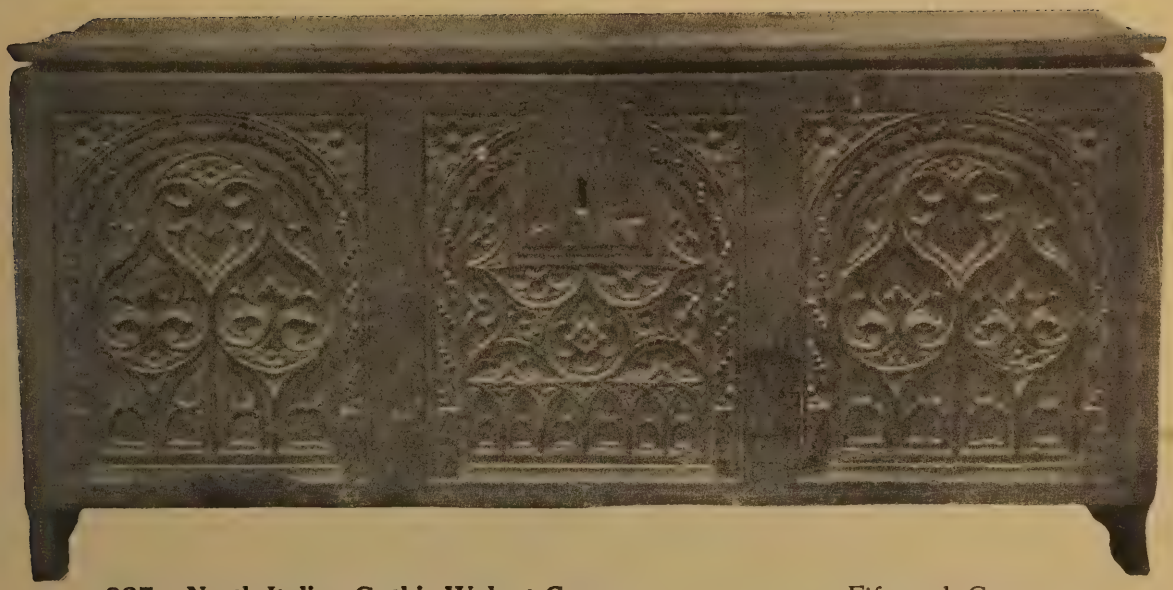
1 foot 7 inches high; 2 feet 8 inches long; 1 foot 6 inches wide.

326—Ferrarese Carved Walnut and Painted Cassone.

Early Sixteenth Century.

The front and returns panelled and handsomely carved with guilloche and gadroons. Carved bracket base. The front enhanced with a painting depicting a Ducal cavalcade reaching the fortress of Ferrara. The cavalcade is headed by the Ambassador of the Florentine Republic reaching the gates of the fortress of Ferrara. The envoy appears on horseback in magnificent trappings while he is dressed in full armor engraved with the arms of Florence. He wears a Courtier's hat of black velvet trimmed with gold. He is followed by Knights in Armor on handsomely comparisoned horses. To the left appears the Fortress of Ferrara with its towers behind which the church spires and domed edifices of the town can be distinguished. At the right can be seen an ideal landscape with a turreted fortified castle.

2 feet high; 1 foot 10 inches wide; 5 feet 6 inches long.



327—North Italian Gothic Walnut Cassone. Fifteenth Century.

Rectangular shape, with hinged lid. Front divided into three round-arched panels, fitted with Gothic tracery, the spandrels carved with Gothic leaves, and with plain stiles. Ends panelled with carved Gothic rosetted tracery. Plain stiles and feet.

Height, 2 feet 3½ inches; width, 4 feet 8 inches; depth, 1 foot 10 inches.

From the Marquis of Saluzzo Castle of Verzuolo, and made in the Valley of Aosta.

328—South of France Gothic Cassone.

Polychromed, carved and gilded with leaves fleur de lis and symbols (In Hoc Signo Vincis) in the name of the cross, the motto used by the Crusaders. Supported by lion's feet.

329—Florentine Renaissance Carved Walnut Cabinet. Sixteenth Century.

In two portions. The lower part fitted with two doors in molded and leaf carved frames flanked by ovolo carved stiles headed by lion's masks. Panelled returns. The upper portion has a fall front of finely figured wood panelled with a broad band of carved rosettes. The center is formed by a flap door of richly figured wood in rosette carved borders, ovolo frieze with concealed hinged opening carved with a running Greek leaf ornament, panelled sides, dentilled cornice. The interior bears a center door, flanked by columnar niches facing concealed compartments and nineteen drawers of varying sizes sectioned by carved moldings.

Note the fine state of preservation of the walnut veneers. This cabinet closely resembles the one illustrated on page 122 of Dr. Frida Schottmüller's book. (Rare specimen.)

330—Mantuan Walnut Trestle Desk on Jig Saw Cut Supports.

Covered with Gothic diapers and sun bursts. Shaped body fitted with one drawer and hinged lid. Carved with portraits of the members of the Viscounti family and their arms. The lid pivoting on wrought iron fleur de lis hinges.

4 feet 7 inches high; 24 inches long; 11 inches wide.

331—Ligurian Renaissance Carved Walnut Cabinet Lectern.

Sixteenth Century.

Panelled front and sides, flanked by Doric pilasters delicately fluted. Center door and sides are carved with floral scrolls surrounding marguerites, slant top. Sturdily carved base molding.

3 feet ½ inch high; 2 feet 4½ inches long; 1 foot 6½ inches deep.

332—Florentine Renaissance Walnut Cabinet. Sixteenth Century.

In two portions, the lower part fitted with two center doors and two drawers. Carved with conventionalized flower and fruit vase arabesques enriched with motifs of dolphin and winged dragons. Engraved bronze mounts. Stiles designed as fluted Ionic balusters, bold lion's claw supports, panelled and carved returns. The upper portion is fitted with two doors carved with classic flower and fruit urns enriched with grape festoons and resting on molded pedestals. Festooned curved frieze, dentilled and molded corner.

6 feet high; 3 feet 6 inches wide; 22 inches deep.

333—Venetian Louis Seize Parqueterie Commode. Eighteenth Century.

On a slender straight support. Front fitted with two doors, the entire body covered in a most uncommon parqueterie veneer of exotic woods on a citron ground furnished with engraved rosetted handles and applied spread eagle crests.

3 feet 2 inches long; 1 foot 8 inches wide; 2 feet 10 inches high.

334—Louis Seize Walnut Vitrine. Seventeenth Century.

Shaped frame carved in leaf motifs and lined with old crimson brocatelle.

2 feet 10 inches high; 1 foot deep; 2 feet ½ inch wide.

335—Venetian Louis Seize Portable Jewel Case. Eighteenth Century.

Oblong case of rosewood enriched with parqueterie panels of lighter woods surrounded by bands of tinted satinwood. It is closed by two locks and when opened uncovers lining of contemporary emerald green velvet. On two hinged lids concealing jewel compartments. The lyre-shaped base is collapsible, pierced and bears in the center an emblem, a fleur de lis.

2 feet 7 inches high; 2 feet 5 inches long; 1 foot 5 inches deep.

336—Florentine Renaissance Carved Walnut Credenza. Sixteenth Century.

Nearly square case of harmonious proportions. Center door covered with detached motifs of the lily symbol of Florence. The stiles are slightly tapering vase-shaped pilasters carved with guilloche and crested with Ionic capitals; bracket feet enriched with winged amorini heads, the frieze under a dentelle cornice is carved in an archaic basket weave pattern and contains one drawer engraved bronze knobs shaped as pomegranates. In fine state of preservation.

41 inches high; 3 feet 4 inches long; 1 foot 4 inches deep.

337—Tuscan Renaissance Walnut Cabinet on Carved Bracket Feet and Molded Base. Sixteenth Century.

Body fitted with two doors and two drawers, the latter carved with guilloche. The stiles are stelae, fan crested. The dies are carved with rosettes, molded top, circular bronze knobs. The architectural design is characteristic of the epoch.

3 feet 4 inches high; 2 feet 11 inches wide; 1 foot 6 inches deep.

338—North Italian Poker Work Viol Casket. Early Sixteenth Century.

Panelled and covered with a multitude of figures and Gothic traceries. The interior of the lid ornamented with motifs symbolic of music and its enjoyment.

339—Tuscan Renaissance Walnut Credenza. Sixteenth Century.

Square body on shaped bracket supports. The front fitted with two doors with wood handles. Flanked by stiles of uncommon urn form. The frieze is turreted and contains one narrow drawer. Molded top.

3 feet long; 2 feet 11 inches high; 1 foot 3 inches deep.

340—Tuscan Walnut Cabinet. Late Fifteenth Century.

Rectangular shaped top with molded and fluted edge, supported by three carved brackets, apron fitted with three drawers with panelled fronts. Body as a cupboard with two panelled hinged doors, divided and flanked by vertical panels. Molded, broken base, carved with curved flutings and rectangular feet. Bronze knobs.

Height, 3 feet 9½ inches; width, 5 feet 3½ inches; depth, 1 foot 8 inches

From the Savoy-Saluzzo Castle of Verzuolo, Piedmont, Italy.

341—Venetian Ivory and Bronze Cabinet of the Sixteenth Century.

Rectangular shape. Hinged domed cover, with couchant lion in gilt bronze as finial lid forming a box. Body with dentelled cornice and two hinged doors with panelled front decorated with scrolled and pierced quatrefoils of bronze, with centers of old Roman cameo bust portraits of Roman Emperors in lava and stone. Plinth fitted with drawer with scrolled bronze keyhole escutcheon, shaped apron and bracket feet.

Height, 16 inches; length, 13½ inches.

From the Marcuard Collection, Florence.

342—Tuscan Gothic Walnut Box.

Rectangular-shaped. Lid with rounded front hinged with strap hinges. Plain sides and ends. Wrought-iron lock-plate and hasp, decorated with four disks pierced with Gothic leaves. Interior fitted with compartments, one with hinged lid. Wrought-iron swinging looped handle with pierced disk-shaped plates.

Height, 12½ inches; length, 29¼ inches, width, 18½ inches.

From the Saluzzo Castle of Verzuolo, Piedmont, Italy.

343—Large Walnut Choir Stall.

With seat and three panelled back ornamented with four caryatids. Upper cornice with Amorini heads.

344—Florentine Painted Cabinet of the Sixteenth Century.

Top with bowed front, incurved sides and molded edge. Body arranged as cupboard with two hinged doors, molded base and pear-shaped feet. Entirely painted, in colors on a light ground, with grotesqueries having as centers panelled niches with classic figures supported by masks and surrounded by birds, scrolls and half figures. Above, on apron, are egg-shaped escutcheons charged with coats-of-arms of the Medici family and of the City of Florence. The whole decorated under a Raphaelesque influence and suggested by the "Loggie" of the Vatican.

Height, 2 feet 9 inches; width, 3 feet 4 inches.

345—Florentine Walnut Cabinet. Sixteenth Century.

Rectangular shape, in two portions. Upper portion, with molded and dentelled cornice and modillioned frieze, supported by fluted and astragalled pilasters, arranged as cupboard with two hinged panelled doors and drawer below. Lower portion, with molded cornice, bracketed frieze fitted with drawer supported by columnar and fluted and astragalled pilasters, as cupboard with two panelled hinged doors, plain plinth, molded base and bracketed feet.

Height, 6 feet 3¾ inches; width, 2 feet 9 inches; depth, 1 foot 6 inches.

346—Umbrian Walnut Cabinet. Sixteenth Century.

Rectangular shape. Cabinet with molded cornice, the interior arranged with open compartments, panelled front.

347—Tuscan Walnut Cabinet of the Sixteenth Century.

Rectangular-shaped top, with chamfered angles and molded carved edge. Apron fitted with two drawers, body arranged as cupboard, with two hinged doors having wooden knobs. Guilloche carved base and paw feet.

Height, 3 feet 6 inches; width, 5 feet 9 inches; depth, 2 feet 3 inches.

348—Tuscan Walnut Cabinet. Fifteenth Century.

Rectangular-shaped top with dentelled edge, supported by three fluted brackets, apron fitted with two drawers with lozenge-panelled fronts. Body as cupboard, with two panelled and lozenged hinged doors, divided and flanked by fluted and astragalled pilasters. Plain plinth, wooden knobs.

Height, 3 feet 3 inches; width, 5 feet; depth, 1 foot 7 inches.

349—Tuscan Walnut Cabinet. Seventeenth Century.

Rectangular top, with molded edge. Body fitted with three drawers, the fronts panelled with burr-walnut and flanked by caryatids, with cord and leaf terminations; molded base. Gilt bronze shaped keyhole escutcheons.

Height, 2 feet 10½ inches; width, 3 feet 5 inches; depth, 1 foot 8¾ inches.

350—Florentine Walnut Hanging Panel.

Overhanging cornice and carved ornamentation. Side panels hand carved with spray of flowers and leaves.

351—Carved Walnut Cabinet.

Panelled center door with carved head as handle. Carved slightly tapering pilasters topped by Amorini. One drawer and bracket feet.

352—Venetian Olivewood and Walnut Bench. Seventeenth Century.

Straight back, panelled in olivewood and with bead-and-reel and leaf-carved walnut border, front corresponding with back. Base carved with pomegranates, flowers and scrolls, angles with pilasters carved with scrolls, volutes and flowers. Hinged wooden seat covered in crimson velvet of the period.

Height, 3 feet 2¾ inches; width, 5 feet 1½ inches; depth, 1 foot 8 inches.

353—Ligurian Walnut Cabinet. Sixteenth Century.

Rectangular shape, in two portions. The upper portion, with molded cornice and plain frieze, supported by three caryatids with mask and tapering terminations, arranged as a cupboard with two panelled hinged doors carved with vases of flowers and birds. The lower portion, with two drawers above carved with military trophies, and two panelled hinged doors below carved with scrolls divided and flanked by Putti's heads and voluted brackets, arranged as a cupboard. Carved base and bracket feet.

Height, 7 feet 7 inches; width, 4 feet 7 inches; depth, 1 foot 11 inches.

354—Gothic Quattrocento Hanging Desk. Early Fourteenth Century.

On trestled bracket supports, with the fronts flaring in the pure Gothic taste. Composed of a trough-shaped table on jig-saw cut trestles. The exterior bears Episcopal arms. The trough is headed by a rectangular case which is fitted in the interior with compartments (one fitted with a slide) faced by Gothic traceries. Molded top with a primitively traced outer edge. This writing table of a studious monk of the middle ages recalls the monastic interiors painted by Carpaccio, Lippo Lippi, and Antonello da Messina.

3 feet 7 inches long; 2 feet 2½ inches high; 7 inches deep.

355—Southern French Gothic Walnut Cabinet. Fifteenth Century.

Rectangular-shaped top with molded and carved edge, rising back with six panels filled with Gothic tracery motived by Savoy rosettes and divided and flanked by plain stiles of which three end in square molded

and carved Gothic pinnacles. Body as a cupboard with two hinged panelled doors, filled with Gothic tracery and Savoy rosettes, divided and flanked by vertical panels filled with Gothic tracery motived by Savoy rosettes, strapped with pierced wrought-iron bands and with wrought-iron lock-plates pierced with Gothic tracery. Open lower part with square legs and plain, straight-fronted base.

Height, 7 feet 4½ inches; width, 5 feet 3 inches; depth, 1 foot 11½ inches.

From the Room of the Order of the Annunciation, Savoy-Saluzzo Castle of Verzuolo, Piedmont, Italy.

356—South French Gothic Oak Wainscot Bench.

Early Fifteenth Century.

The back panelled with four floriated Gothic motifs. Straight arms and shaped arm rests. Solid beam seat.

4 feet 2 inches high; 5 feet 10 inches long; 1 foot 6 inches deep.

357—Val d'Aosta (Southern France or Northern Italy) Gothic Carved Oak Writing Desk. Fifteenth Century.

Occupied on the front by an imaginative composition of Gothic transoms in upright and inverted spandrel leaf carvings, on the returns by panel of flamboyant Gothic; the back shows an arched knee hole and two drawers enriched with Gothic strop work.

2 feet 9½ inches high; 3 feet 6½ inches long; 1 foot 7 inches deep.

358—Tuscan Bambocci Walnut Cabinet. Early Sixteenth Century.

In Bambocci style. Rectangular shape, in two portions. Upper portion with molded, carved and fluted cornice and frieze fitted with two

drawers, carved with full-length figures of Putti and supported by pilasters carved with full-length figures of women, Amorini and Putti. Fall-down panelled front, with interior fitted with eleven carved and panelled drawers and three cupboards with hinged doors carved with Putti. Lower portion with apron fitted with panelled drawer, arranged as a cupboard with two hinged doors having carved arched fronts, flanked by pilasters carved with full-length figures. Molded base and feet, carved with grotesque bearded masks. Shaped and pierced brass hinges and keyhole escutcheons.

Height, 6 feet; width, 3 feet 2 inches; depth, 2 feet.

From the Savoy-Saluzzo Castle of Verzuolo, Piedmont, Italy.

359—Florentine Renaissance Walnut Prie-Dieu Cabinet.

Sixteenth Century.

Bombe front fitted with two doors and two drawers and carved in the most delicate manner with conventionalized holly scrolls and guilloche borders. Gadrooned moldings and stiles superbly carved with fruit festoons and dies of rolled acanthus leaves. There can be no doubt that this cabinet was created by a master designer.

3 feet wide; 3 feet 2 inches high; 2 feet 4 inches deep.

360—Florentine Walnut and Certosino-work "Credenza."

Fifteenth Century.

Rectangular top, molded, curved and dentelled cornice, certosino-work frieze with carved band below. Body as cupboard, with two hinged doors panelled and carved with full-length figures of Saints in shell-canopied niches, flanked by panels carved with the figures of Aaron and an Oriental. Molded base, carved with bands of bead-and-reel, egg-and-dart and leaf ornament.

Height, 3 feet 9 inches; width, 5 feet 7 inches; depth, 2 feet 8 inches.

From the Savoy-Saluzzo Castle of Verzuolo, Piedmont, Italy

Paintings, Marbles and Wood Sculptures, Stuccos and Bronzes from the Fifteenth to the Eighteenth Centuries

361—Venetian Carved Wood, Gilded and Polychromed Figure of a Youthful Saint. Sixteenth Century.

Draped in Roman robes lined with a crimson gold embroidered fabric. His toga is thrown over a mail shirt of gold. Original polychroming and gilding.

3 feet 4 inches high.

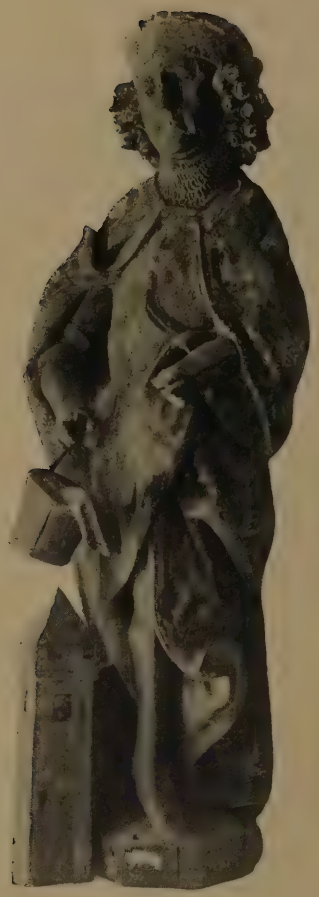
362—North Italian Late Renaissance Carved Wood and Polychromed Group.

Scene from the life of the Saviour, the High Priest holding the infant Lord surrounded by Holy women and Elders and Male Saints seated at a table covered with a green cloth. In the front appear a female kneeling figure and a dog.

363—Florentine Carved and Polychromed Wood Statue. Fifteenth Century.

By a master of the Bottega of Jacopo della Quercia. Upstanding figure of the Virgin in brilliant red bodice and covered in a sky blue cloak which falls from her hair and envelopes the infant Lord. Original polychroming and traces of gilding which appear on the girdle, the collar and the diadem of the Virgin's hair.

3 feet 7 inches high.



364—Flemish Carved and Painted Wood Figure. Fifteenth Century.

Full-length standing figure of St. Florian shown as knight in a suit of plate armor with gorget of chain mail, lapelled cap, red cloak and curling bushy hair. In one hand he holds the pail from which water issues in token of his miraculous extinguishment of a conflagration, while at his feet is the model of a building with a square campanile. On shaped base. Painted.

Height, 27 inches.

From the Galliegos Collection, Rome.

365—Florentine Renaissance Carved Candle Holder. Sixteenth Century.

Upstanding winged cherubim with one limb resting on a molded pedestal carved with acanthus leaves. Gilded and painted jade green. The figures are enveloped in golden cloaks lined with vermilion with carved rosetted agraffes. Curling hair and holding candle holder in the form of cornucopia.

3 feet 2 inches high.

366—Flemish Carved and Polychromed Wood Figure. Fifteenth Century.

Of a youthful saint in long flowing tunic which completely covers his feet; conventionally scrolled curling hair.
From the Drei collection of Munich.

367—Venetian Carved, Gilt and Painted Wood Candle-holders.
Sixteenth Century.

Full-length figures of standing Angels in loose robes, with outstretched wings and outstretched arms, holding fluted cornucopiæ which terminate in candle-sockets. On octagonal molded base. Painted in natural colors and gilt.

Height, 3 feet 1¾ inches.

368—Two Carved and Gilded Lombardian Statues of Cherubim by Antonio Amodeo (1477-1522).

Upstanding figures of youthful female guardian angels. In mail and flowing robes of gold. Their long curling hair falls over their shoulders. The expressive sweetness of features is characteristic of this great North Italian master.

23 inches high.

369—Italian Carved Walnut Statue of a Warrior Monk. Sixteenth Century.

Upstanding figure of a bearded saint with plumed helmet dressed in soutane of the pilgrim. Holding the Bible in his right hand and left hand raised in benediction.

3 feet 7½ inches high.

370—Two Tuscan Early Renaissance Carved and Gilded Wood Candle Holders. Fifteenth Century.

Kneeling figures of winged seraphim dressed in armor, holding twisted columnar candle-holders. Original leaf gilding.

371—Carved Walnut Statue by Jacopo Sansovino (1477-1570).

Upstanding figure of Madonna and child. The graceful drapery of the Virgin and the fine carving are characteristic of this great master.

372—Pisan Carved and Painted Wood Statue. Early Fourteenth Century.

Full-length figure of the Virgin, crowned and in a red robe and blue mantle, seated with the Child Christ. His lower limbs wrapped in a fold of her mantle, seated on her right knee. In her left hand she holds the lower stem of a palm branch. Painted in distemper.

Height, 41 inches.

Note: This interesting example of the earliest school of Italian sculpture shows very plainly the Byzantine influence which was then dominant.

373—Tuscan Carved and Painted Wood Statue by Jacopo della Quercia.
Late Fifteenth Century.

Seated figure of the Virgin, in gathered robe and mantle, seated in a chair with voluted back and curved legs, with the right hand raised and the left holding, on her lap, an open book. On rectangular base. Painted. Modeled by Jacopo della Quercia (1374(?)-1438).

Height, 40 inches.

From the old Simonetti Collection of Rome.

374—Florentine Painted and Gilt Arch. Seventeenth Century.

Round arch, with molded and curved front, having curved cherub as keystone. Soffit and side painted, in oil colors and gold, with panels of angels, a Saint holding a Cross, scrolled labels and partially defaced inscription in Latin characters.

Height, 4 feet 9½ inches; width, 3 feet 11 inches; depth, 1 foot 7 inches.

375—Florentine Papier-maché Bust and Wooden Reliquary.
Sixteenth Century.

Bust portrait of St. Antonino, Archbishop of Florence, shown in his Dominican robe of black, with a white border decorated with crosses. On an octagonal, molded and painted wooden pedestal, arranged as a reliquary with glazed panels for the reception of relics in front and sides.

Height, 20 inches; width, 21 inches.

376—Carved Ivory Plaquette. Sixteenth Century

Finely carved bas-relief representing a Crusader's battle. Rare Renaissance sculpture on ivory.

377—Florentine Wax Bas-relief by Michelozzo Michelozzi (1396-1476).

Fifteenth Century.

Rectangular tablet modeled in low relief, with a three-quarter length standing figure of the Virgin in a robe, a mantle secured with a strap and a hood, supporting, with both hands, the undraped standing Child Christ. In molded and gilt wooden frame.

Height, 27 inches; width, 19½ inches.

Note: It is questionable whether another wax model of the finest period of the Italian Renaissance, and of this size, has descended to our own day in such admirable condition. It was probably made as the original from which a silver or bronze was to be cast by the "cire perdue" process.

PIETRO CAVALLINI

(14th Century, died circa 1384)

Florentine School of the Fourteenth Century

378—A Deposition.

In the center is the dead body of Christ, shown at full length and supported and surrounded by a group of Disciples, Joseph of Arimathea and Holy Women. Landscape background and on the left an open sarcophagus. In molded wooden frame with stepped top.

EIGHTEENTH CENTURY FRENCH SCHOOL

379—Making Love.

(Canvas)

Pair. Rectangular shape. In one a soldier in dragoon's uniform, with white wig and tricorne hat, walks through a wheat field twirling his mustache and looking down at a young woman with bouffant skirts who walks at his side hanging on his arm. In one the same soldier turns disdainfully away from the same young woman, who loops her arms around his neck and looks up imploringly. In eighteenth century Venetian glass frames with beveled sides decorated, in gold, with voluted acanthus leaves at the angles and scrolled figures with egg-shaped medallions at the side.

SCHOOL OF GUARDI

380—Roman Ruins. Eighteenth Century.

At left a building still in repair and beyond it ruins, and before the building men in eighteenth century dress beholding an arch preserved in a ruined wall on the right, where also are seen other figures. Above the arch a tablet with inscription, showing that it was erected by the Romans to the Emperor Vespasian, of the first century.

Height, 7½ inches; length, 9¼ inches.

JEAN BAPTISTE VAN LOO

French: 1684-1745

381—Silvester Antonio Saluzzo, Count of Verzuolo (1687-1758).

Half-length portrait of a large and vigorous man in prime of life, smooth-faced and florid and wearing a gray curled wig. Seated, with figure to right, and face almost full to the front. His flowing silvery-gray robe with gold bocade lining, rolled back, discloses a coat equally rich in its golden adornment, and white lace at his breast.

Height, 32 inches; width, 25 inches.

On back, name and title of the sitter, with dates of his birth and death, in old Italian.
Note: "At Turin he painted the Duke of Savoy, and several members of his Court."—Encyclopædia Britannica.
". . . . he visited Nice, Monaco and Genoa, and then went to Turin and worked two years for the Duke of Savoy and the Prince of Carignan."—Bryan's Dictionary of Painters, Vol. III, p. 245.
From the Marquis of Saluzzo Castle of Verzuolo, Piedmont, Italy.

FRENCH SCHOOL

Louis XIV Period

382—Portrait of a Lady of Savoy.

Gowned in black, with white crossing her shoulders, and white and rose at her sleeves, a stout lady of noble family is portrayed at half-length, seated and facing the observer, her hands crossed before her and holding a book. Her gown is moderately low at the neck, and her reddish-brown hair is confined by a black veil.

Height, 31½ inches; width, 25½ inches.

From the Marquis of Saluzzo Castle of Verzuolo, Piedmont, Italy.

FRENCH SCHOOL

Louis XIV Period

383—Portrait of a Duke of Savoy.

Half-length portrait of an austere yet self-indulgent man of patrician bearing, his vigorous and florid features looking out from a great wig, whose curls fall to the brilliant and gold-studded armor which encases him while it discloses his white lace stock. Figure to right, and face almost full to the front. Over his shoulder a crimson mantle.

Height, 31½ inches; width, 25½ inches.

From the Marquis of Saluzzo Castle of Verzuolo, Piedmont, Italy.

FRA GALGARIO

Vittore Ghislandi

(Known generally as Fra Galgario, and known also as Fra Paoletto, and as Il Frate da Galgario)

Venetian: 1655-1743

384—Portrait of a Marquise of Saluzzo.

Half-length, seated and facing front, turned very slightly toward the left. A woman mature, of blond type, her light hair plainly dressed and brushed straight back from her high forehead. Her black gown, moderately décolleté, is edged with deep and fine lace at the neck, and her cloak reveals broad revers of royal purple.

Height, 23¾ inches; width, 22 inches.

From the Marquis of Saluzzo Castle of Verzuolo, Piedmont, Italy.

JACOPO DA PONTE

Known as IL BASSANO (1510-1592)

Venetian School of the Sixteenth Century

385—Portrait of a Venetian Captain.

(Canvas)

Three-quarter-length portrait of a bearded man. His face is turned in the direction of the right of the spectator. He wears a complete suit of plate armor, is bare-headed and supports with his right arm a two-handled sword. The left hand rests on the stone coping of a balcony in front of him. Dark background. Carved and gilded wood frame.

Height, 45 inches; width, 38 inches.

Note: Jacopo da Ponte was born and began his career in the town of Bassano. Hence the name by which he is generally known.

JACOPO ROBERTI

Called IL TINTORETTO (1512-1594)

Venetian School of the Sixteenth Century

(Signed)

386—Portrait of Elizabeth Foscari.

(Canvas)

Three-quarter-length figure of a young woman seated in a straight-backed armchair covered with red velvet. She wears a black velvet robe with lace fichu, a pleated lace ruff, pearl drop earrings, a pearl necklace, gold bracelets and a chain girdle of gold. Her hair is drawn back from her forehead and she wears a curious head-dress of coiled Murano glass. Her hands rest on the arms of the chair, and at her side is an open window through which is seen a mountainous landscape. Background of dark drapery, with, in the upper left-hand corner, the inscription in Roman characters: "ELISABEta FILIA. IOSs. ALEGE PROCs. UXs. ALOVIws. FOSCvs. EQEvs. GIACO¾BUS. TINTORETO. Fte." In old carved and gilded wood frame.

Height, 45 inches; width, 37½ inches.

From the Volpi Collection, sold in Florence in 1910.

HENDRICK VAN LIND

(1697-1742)

Roman School of the Eighteenth Century

(Signed)

387—"The Education of Bacchus on the Island of Naxos."

(Canvas)

In the foreground a group of figures, including the youthful Bacchus, with the Nymphs Philia and Coronis. On the right of the group is a band of Bacchantes with a dancing faun, and on the extreme right the

Nymph Clyda asleep, by her side a Putto playing the cymbals and an attendant pointing to Bacchus. In the middle distance is Silenus on his ass, with an attendant group of Bacchantes. Beyond, a terminal figure of a bearded deity, and in the distance a building with a sculptured tablet occupied with a subject of a family of Centaurs. These figures are placed in an extensive landscape with trees and rocks, while on the left is a bay of the sea, with the towers of a town on its shore and an arm of the sea in the foreground in which young elephants are bathing, shielded by the herd of adults who form an improvised dam with their bodies. Signed in the lower left-hand corner: "Enrico Franco van Lind di Studio Roma 1741."

Height, 58¼ inches; width, 83½ inches.

Note: Hendrick van Lind, known as "Studio," was the youngest son of Peter van Lind, a famous Flemish portrait painter of the seventeenth century. He was born in Antwerp in 1697, and, after studying with the Antwerp painter, Peter van Bredeal, journed to Rome, where he remained during his long life. He painted landscapes after thhe manner of Claude Lorrain, whose rival he was, and later in life excelled in figure subjects, which he finished with the minuteness of a miniature painter. The group of Flemish painters in Rome named him "Studio" owing to his close application to his artistic studies. Examples of his work may be seen in the public galleries of Augusburg, Brunswick and Turin.

MARCO DA FORLI OR PALMEZZANO

(1456-1537)

388—A Pietà.

(Panel)

Undraped half-figure of Christ, with wounds in side and hands, standing erect in a stone sarcophagus and holding up His hands. Behind Him stands the Virgin, in a red robe and blue mantle, her mouth open as though making lamentation, and an angel, in yellow tunic and red skirt, holding a crown of thorns above the Christ's head. Landscape background with a hill and three crosses. Blue sky. In original tabernacolo frame with flat arch having the spandrels carved with leaves, supported on detached fluted Doric columns standing on acanthus-leaf brackets. Plinth decorated with quatrefoil panels. Painted and gilt.

Height (of picture), 9½ inches; width, 7½ inches.

From the collection of Mr. Boismen, of Nantes.

BOTTICINI

(15th Century)

Fifteenth Century Florentine School

389—Madonna and Child.

(Panel)

Rectangular shape, with round-arched top. Figure of the Virgin, in red robe and blue mantle with gold-embroidered border forming a hood, seated on a carved stone bench. She supports on her lap the partially draped Child Christ, who holds one of His Mother's breasts with both hands in the act of suckling. Gold-rayed back. In old molded and gilt wood frame.

Height, 33 inches; width, 21½ inches.

GIAN BATTISTA MORONE

Italian: 1510-1578

390—A Lady of Saluzzo and Her Love.

Half-length figure of a young lady of delicate features, figure to right and face three-quarters front, seen in a soft light before a neutral dark background. Her brown hair shows subdued golden notes in its carefully done loose folds. She is in a mahogany-colored gown with white over shoulders and breast and a white frill at her throat, and wears a gold necklace. She is holding up a head-and-shoulders portrait of a man of the Rondinelli family (indicated by the swallow perched upon its frame)—conjecturally, her fiancé, or her husband.

Height, 24½ inches; width, 19½ inches.

From the Castle of Saluzzo della Manta in Verzuolo, Piedmont, Italy.

DIFENDENTE FERRARI

Lombardian: Early Sixteenth Century

391—Betrothal of St. Catharine.

(Panel, in architectural frame)

A composition of four figures, with a classical landscape background, depicting the betrothal of St. Catharine of Alexandria to Christ by the Virgin. The Virgin, in crimson and a rich dark green mantle, holds the nude Child, who turns to place a ring on the finger of Catharine, who is clad in purplish-crimson and a lighter green, while Joseph in a rose-colored robe bends forward between the two women. A painting resembling Perugino. Difendente Ferrari's work is held in high appreciation in Italy.

Height, 33 inches; width, 34 inches.

From the Marquis of Saluzzo Castle of Verzuolo.

LOUIS TOCQUE
French: 1696-1772

392—Michele Antonio Saluzzo.

Monsu (Seigneur) della Manta, as a Boy.

Full-length standing figure of a chubby youth with matured featurers, facing the observer and slightly turned toward the left, shown in an attitude of play with a pet dog which he holds on a purple leash, a small lash whip raised in his right hand. His cheeks are rosy, his ringlets powdered, and he is in blue throughout, trimmed with gold and scarlet, and wears red laced buff boots. Conventional background of drapery, architecture and landscape.

Height, 51½ inches; width, 34 inches.

On back, name and title of sitter, with his age, 4 years, and the date 1734.

From the Marquis of Saluzzo della Manta Castle in Verzuolo, Piedmont, Italy.

ALONZO SANCHEZ-COELLO

Spanish: 1515-1590

393—A Duchess of the House of Savoy.

Portrait of a handsome young woman, with features approaching the masculine type, standing and facing the observer, with right hand resting on an armchair at her side, and displaying a ruby thumb-ring. She wears a black velvet gown with golden undersleeves and trimming, a jeweled gold girdle and a double rope of pearls. Pearls adorn her hair, and her face is set off by a narrow pointed ruff. Dark olive background with golden-brown draperies.

Height, 74 inches; width, 38¾ inches.

Note: "He painted many portraits of Philip and other members of the royal family. He also painted the Popes, Gregory XIII and Sixtus V; (and) the Dukes of Florence and Savoy."—Bryan's Dictionary of Painters, Vol. V, p. 14.

From the Savoy-Saluzzo Castle of Verzuolo, Piedmont, Italy.

ALONZO SANCHEZ-COELLO

Spanish: 1515-1590

394—Portrait of a Duke of Savoy.

Full-length standing figure of a well-poised man in youthful maturity, with high-tilted ruff, the collar of the Annunziata and the cross of Savoy, and holding a baton. In dress armor with elaborate ornamentation in gold based on the Savoy love-knot. He has large eyes and warm complexion, and light brown chin beard and moustache, and faces the observer. Olive draperies in background.

Height, 74 inches; width, 39 inches.

Note: "He painted many portraits of Philip and other members of the royal family. He also painted the Popes, Gregory XIII and Sixtus V; (and) the Dukes of Florence and Savoy."—Bryan's Dictionary of Painters, Vol. V, p. 14.
From the Savoy-Saluzzo Castle of Verzuolo, Piedmont, Italy.

JACOPO SELLAIO

(15th Century)

395—Virgin in Adoration and Saints.

(Panel)

In the center the Virgin, in red robe, dark blue mantle and red hood, kneels with folded hands in adoration of the undraped Child Christ, who reclines in front of her with uplifted hands; behind Him a youthful St. John the Baptist also kneels in an attitude of adoration, while farther back stands a group of saints including St. Peter and Mary Magdalene. In the background is a landscape with buildings and figures. In carved, painted and gilded tabernacolo frame with molded and dentelled cornice, frieze carved with gryphons and honeysuckles supported on two fluted and astragalled Corinthian pilasters. Molded base and plinth inscribed " Ave Maris Stella De."

Height, 27 inches; width, 20 inches.

396—Florentine Terra Cotta Bas-relief. By Lorenzo Ghiberti.

Fifteenth Century.

(1381-1455)

Half-length figure of the Virgin, with robe, mantle and hood, and head inclined to the left side, supporting with her right hand the Child Christ with curling hair, undraped save for a loose robe.

Height of terra cotta, 25 inches.

Note: Ghiberti, who molded the famous panels for the door of the Baptistery of San Giovanni in Florence, has left so few undoubted productions that a piece such as this is of the utmost importance.

397—Florentine Painted Stucco Statuette by Desiderio da Settignano.

(1428-1464)

Standing, nude, figure of the youthful St. John the Baptist with right hand raised in act of benediction. On semi-octagonal and rectangular base. Painted naturalistically.

Height 23½ inches.

398—Florentine Polychromed Stucco Bas-Relief by Jacopo della Queria.

(1374-1438)

Uncommonly bold and large bas-relief. The half figure of the Virgin in blue marble and hood holding the Infant Lord dressed in an embroidered tunic and holding a fruit in his left. Original polychroming

37 inches high; 23 inches wide.

No. 399

399—Florentine Terra Cotta Bas-Relief by Donatello. Fifteenth Century.

Rectangular shape. Modeled with the figure of the Virgin in a loose robe holding, with both hands, the draped Child Christ and bending over him, her head seen in profile. In tabernacle frame of carved and gilt wood with pointed pediment, fluted and astragalled pilasters, plain plinth and molded base. Modeled by Donato di Niccolò di Betto Bardi, called Donatello (1383-1466).

Height, 47½ inches; width, 28 inches.

From the old Stefano Bardini Collection, sold, in Florence, many years ago.

No. 400

400—Florentine Colored Papier-maché Bas-Relief by Donatello.

Fifteenth Century.

Rectangular shape. Modeled with the famous "Casa de' Pazzi" Madonna, a half-length figure of the Virgin standing, in a blue mantle with white hood, her face seen in profile bending over and pressing her face close to that of the Child Christ, whom she tenderly holds with both hands. In an old tabernacle frame of carved, painted and gilt wood, with molded and carved pointed pediment, pilasters with arabesque carved shafts and apron flanked by the carved consoles. Modeled by Donato di Niccolò di Betto Bardi, called Donatello (1383-1466).

Height, 48 inches; width, 33½ inches.

From the old Stefano Bardini Collection, sold, in Florence, many years ago.
Note: Illustrated in "Florentine Sculptors of the Renaissance" by Wilhelm Bode, London, 1908, in which Bode says: "The earliest authenticated Madonna by Donatello I take to be the marble relief in the Berlin Museum—the Pazzi Madonna. The broadly conceived modeling of the figure in the Pazzi relief, the strong, simple fold of the heavy mantle, as also certain faults of foreshortening in the left hand, lead one to place the production of this manifestly authentic masterpiece in the early twenties." In the catalogue prepared, under Dr. Bode's direction, by Frida Schottmüller and published in Berlin in 1913, it is there illustrated as No. 30.

401—Florentine Colored Stucco Bas-Relief by Donatello. Fifteenth Century. Rectangular shape, with round-arched top. Modeled with half-length figure of the Virgin with red robe and hood, her face seen in profile and bending over the draped Child Christ, whom she supports with one hand, while with her right she clasps His wrists. In old carved and gilt wood frame, with spirally fluted pilasters and arch and plinth carved with a panel of Gothic tracery. Modeled by Donato di Niccolò di Betto Bardi, called Donatello (1383-1466).

Height, 30 inches; width, 22 inches.

From the old Stefano Bardini Collection, sold, in Florence, many years ago.
Note: An exactly similar example to this bas-relief, differing only in the details of its coloring, is to be found in the Berlin Museum. In the catalogue prepared, under Dr. Bode's direction, by Frida Schottmüller and published in Berlin in 1913, it is there illustrated as No. 44.

402—Wooden Florentine Offertory-Shrine with Stucco Bas-Relief by Donatello. Fifteenth Century.

(1383-1466)

Rectangular shrine with molded cornice, and plain frieze supported by Doric pilasters having above scrolled escutcheon charged with the arms of the Medici family in relief, round-arched opening with two hinged doors with inner faces semes with gold stars and molded base. Below is a slot for the insertion of offerings and a removable drawer. Tablet modeled, in low relief, with the half-length figure of the Virgin in red robe and white hood. With raised folded hands she adores the Child Christ, in swaddling clothes, who reclines in front of her.

Height, 27½ inches; width, 23 inches.

Note: This little bas-relief by Donato de'Bardi, better known as Donatello, bears a striking resemblance to the well-known group by him which forms one of the chief treasures of the Victoria and Albert Museum, London. It may be noted that the arms of the Medici family, here appearing, are those of the elder Cosimo and belong to a date prior to the assumption by the Medici of the title of Grand Dukes of Florence.

THE "ADORATION OF CHRIST"

403—Marble Bas-Relief by "Tl Moderno." Fifteenth and Sixteenth Centuries.

Rectangular shape, modeled with a subject of the "Adoration of Christ." At the right side of the Bas-Relief, the Virgin in a loose robe, kneeling before the undraped Child Christ among Saint Joseph and other Saints. In the foreground a temple surrounded by columns, on the left an angel bearing a holy motto. Carved by the artist known as "Tl Moderno"—end of 1400. In a carved tabernacle frame with pilasters, scrolls heads and egg and dart molding.

404—Seventeenth Century Reproduction of an Archaic Greek Marble Head.
Fifth Century B. C.

Head of a warrior with beard. He wears a close-fitting helmet with nose-piece and ear protectors. On rectangular wooden pedestal.

Height of marble, 11 inches.

405—Pisan Gothic Limestone Capital. Fourteenth Century.

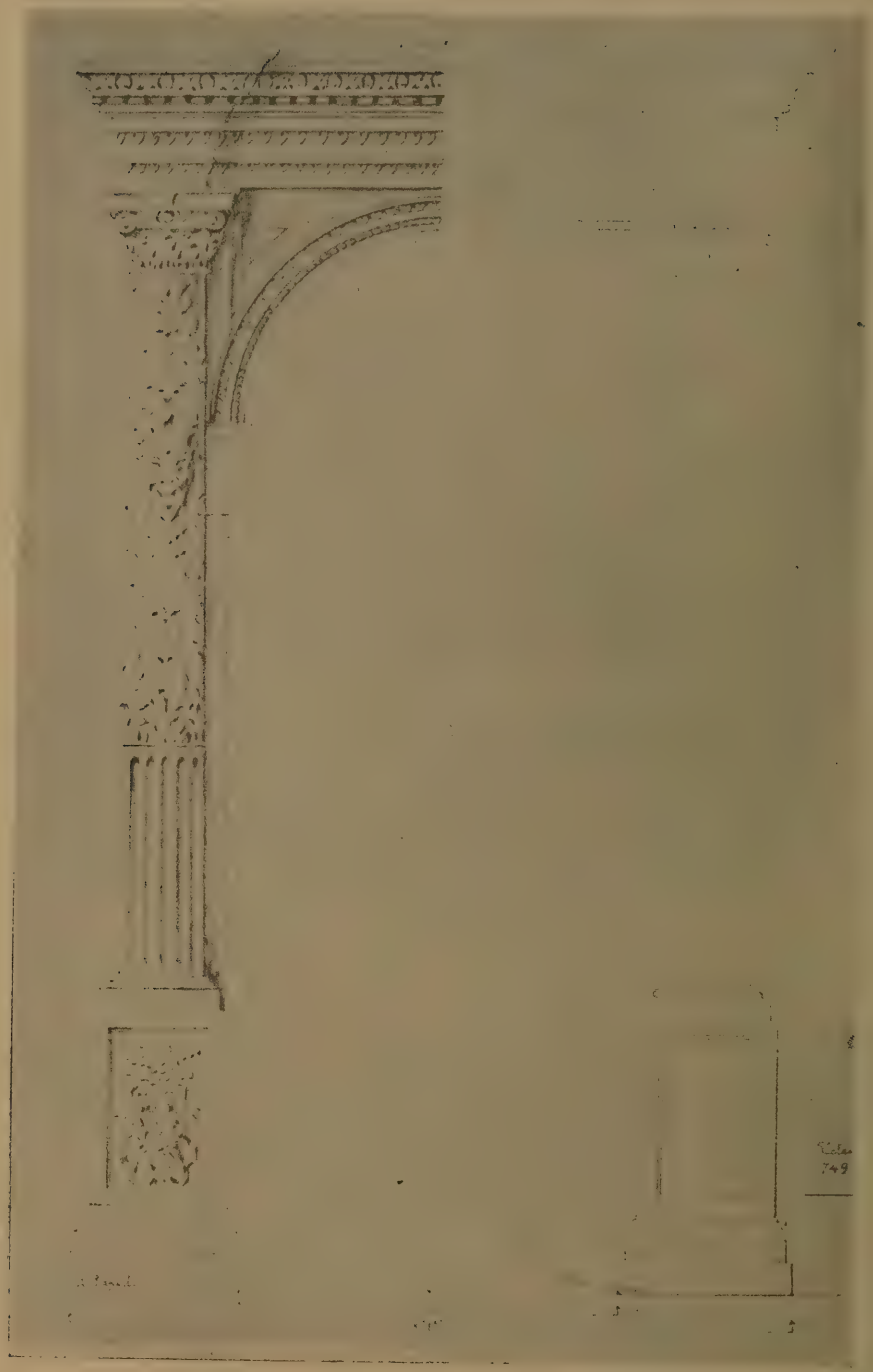
Octagonal shape, carved with the standing figures of saints under canopies of Gothic quatrefoil tracery. Molded abacus and necking.

Height, 15 inches; diameter, 13½ inches.

406—Four Large Italian Greek-Marble Relief Medallions. Sixteenth Century.

Of Classic poets and philosophers. Profile bust portraits of bold life size proportions, modeled with remarkable realism.

27 inches high.



No. 407

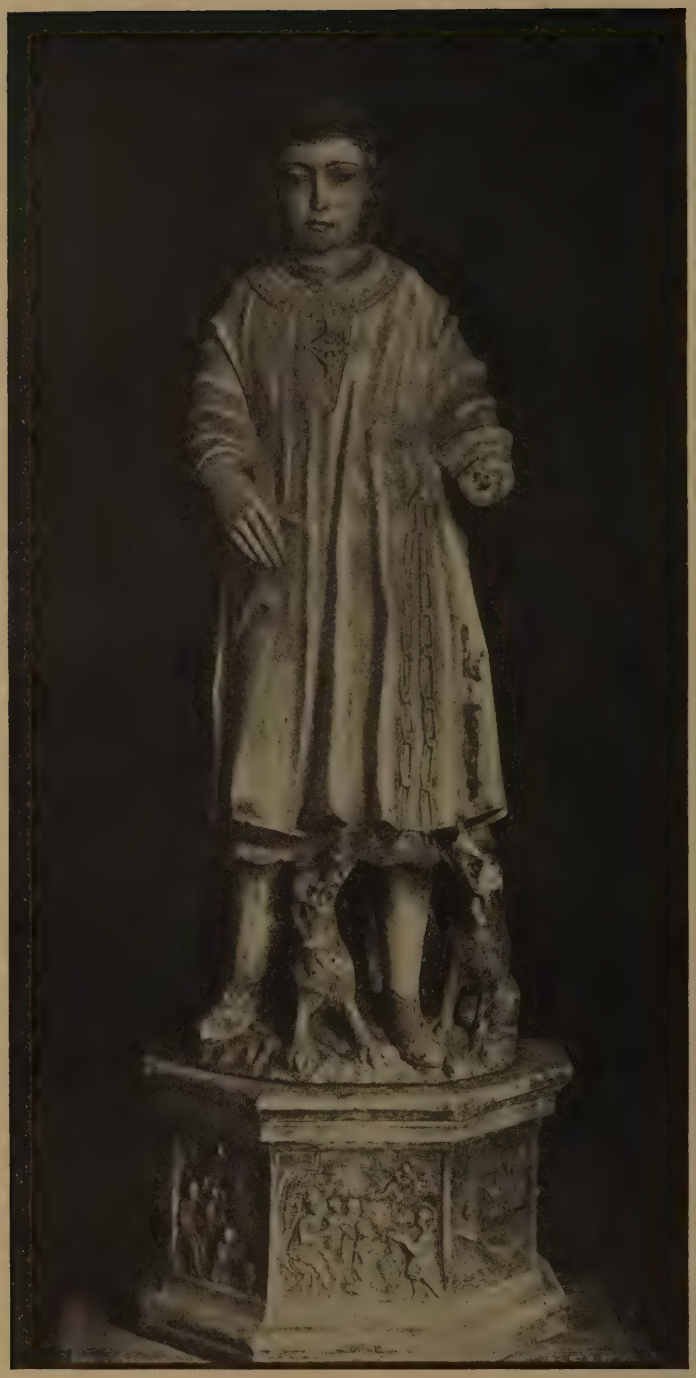
407—Florentine Marble Doorway by Andrea Sansovino.

Early Sixteenth Century.

Arched doorway, flanked by three-quarter-round pilasters, the shafts of which have the lower parts fluted and the upper carved in relief with arabesques of masks and scrolls of acanthus leaves. Capitals of the Composite order of acanthus leaves, enriched volutes and egg-and-dart and bead-and-reed molding, and in molded vases. Above is a plain frieze and a molded, dentelled and egg-and-dart enriched cornice, and between, a molded round arch, the soffit of which is enriched with sunken panels, enclosing rosettes and a central circular florial medallion. Below the pilasters are rectangular plinths carved with the coats-of-arms of Pope Julius Second (Gaetano della Rovere (1443-1513)) and enriched with molded bases. Of Greek statuary marble. Sculptured by Andrea Sansovino (1460-1529).

Height, 14 feet 8 inches; width, 8 feet 10 inches.

Note: This doorway, which the Italian Government allowed to leave the country only by reason of the fortuitous of its having for a century or longer formed part of the interior decoration of a very well known Italian villa, and its having failed to be listed with other "National Monuments," was designed and sculptured by Andrea Contucci della Sansovino, one of the earliest of the Florentine Renaissance sculptors. In 1506 he went to Rome, where he erected the Tombs of the Cardinals Ascanio Sforza and Girolamo Basso in the Church of Santa Maria del Popolo, acclaimed by all critics as Sansovino's masterpieces. Vasari, for instance says, "These works are so perfectly finished by Andrea that it is not possible to desire more, because they are so pure—their finish is so beautiful and graceful and they are so well done that in them we can see how strict is the adherence to the rules of proportion entailed by the art." To the architectural settings of these tombs the doorway now under consideration is cusiously similar, save that it is richer and more elaborate in regard to its decorations. It was as a sculptor of architectural monuments and their details that Andrea Sansovino was supreme. Others may have treated the human figure more successfully, but none of his contemporaries or successors equalled him in his sense of proportion or in the jewel-like crispness and delicacy of his detail. It is interesting to remember that Pope Julius the Second, for whom the doorway was evidently made, was a lover of the arts, and the friend and patron of Bramante, Raphael and Michel Angelo.



No. 408

408—Gothic Greek Marble Statue of Saint Vitus by Antonello Gaggini.

(1478-1538)

The martyr, Saint Vitus, is assumed to be a Sicilian, the son of a Pagan noble but himself devoted to the new teachings of Christ which he had learned from Modestus and Crescentia. He soon became known as a healer of supernatural powers and when denounced by his father, he was scourged by the Sicilian pro-consul, but he resisted temptations to give up his faith. Admonished by an angel he crossed the sea to Lucania and came to Rome where he suffered martyrdom at the hands of Emperor Diocletian.

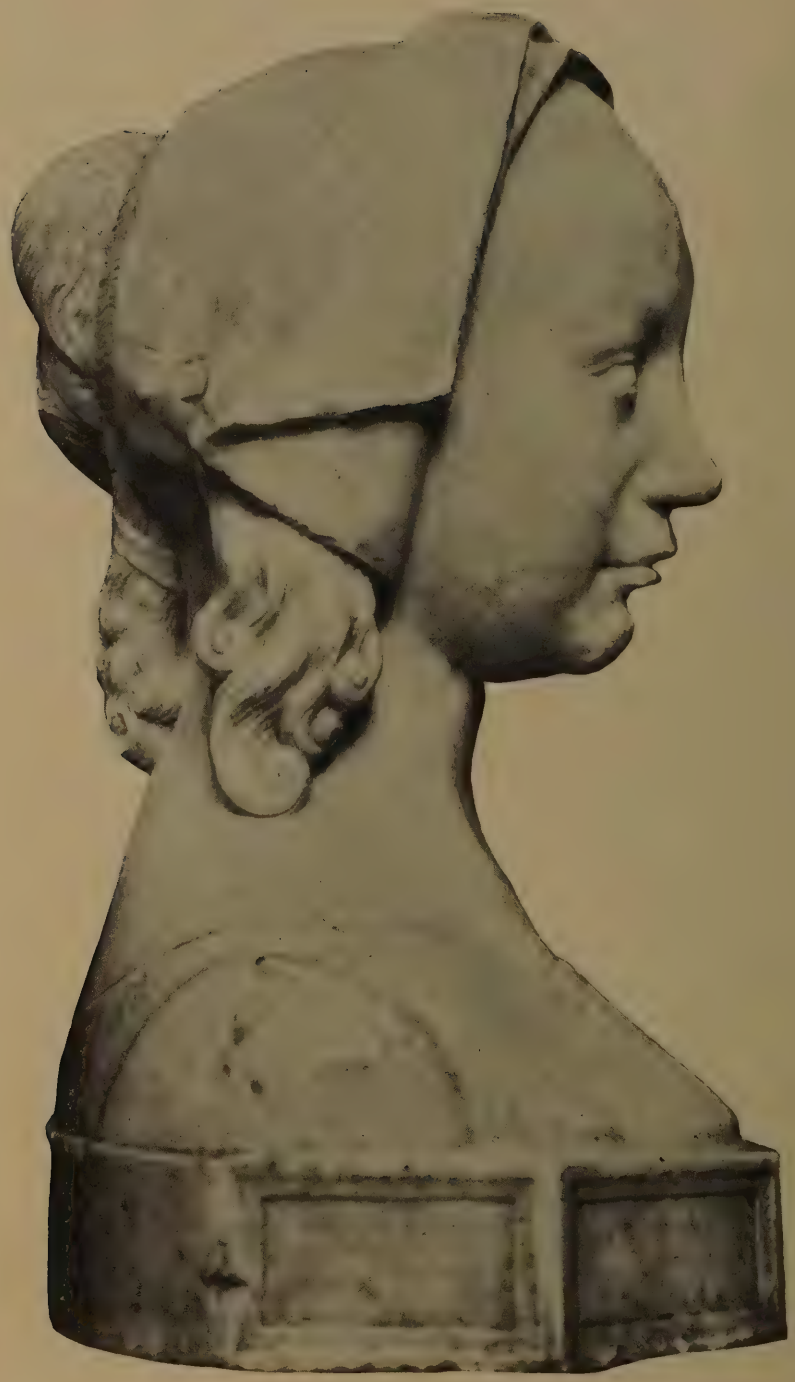
In the "Martyrium Hyeronianum" the passion of Saint Vitus is elaborately described. He is called one of the fourteen protectors, his relics were credited with miraculous healing powers and many churches in Italy and Germany were erected to his glory. His attributes were book, cock, vessel, bone, cup and wolf.
This statue of Saint Vitus is of carved and polychromed Greek marble. Upright figure of a young nobleman in a long flowing medieval tunic through which appear the folded sleeves of a velvet jacket and the fur-bordered robe above his bare ankles. He wears pointed low skin hose. From his girdle hangs a chain by which are held two wolves, emblems of his power of healing the bites of wild animals. Around his neck he wears a chain with a jeweled pendant and his long curling hair is crowned by a birretta. The statue is placed on a hexagonal base carved with four motifs from the life of the saint and two-winged amorini heads. The direct method with which the master succeeded in conveying the deeply rooted asceticism of his subject is unique in early sculpture. The same touching simplicity is found in the treatment of the figure subjects carved on the socle. One feels confident in calling this statue of Saint Vitus the crowning achievement of this independent master sculptor.

On its pedestal, 4 feet 3 inches high.

Note: Antonello Gaggini was the son of a Sicilian sculptor and the father of five sculptors. A pupil of Raphael and Michael Angelo while in Rome he became the founder of a Sicilian school of sculpture upon his return to his native isle. The churches of Palermo, Catania, Castroreale, Messina, Nicosia and the Museum of Palermo are filled with his spirited creations.

Note: It is maybe of some interest for the art lovers to know that the well known Professor Lionello Venturi, having seen this statue while in possession of the precedent owner, said that it "could be by the great Laurana, first manner, made at its arrival in Sicily and before it was influenced by the Florentine sculptors."

R. T.



No. 409

No, 409

No. 409

409—Marble Bust of Jeanne de Laval by Francisco Laurana.

(1430-1501)

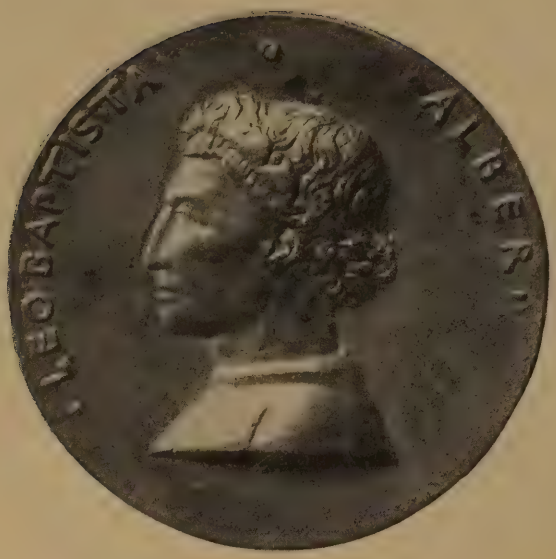
Bust of the sister of Jeanne de Laval, wife of René of Anjou, King of Naples. She wears a linen coif over curling hair and a plain robe laced in front and at the shoulders. On semi-octagonal panelled socle.

Height, 29 inches.

Note: This bust represents the young sister of Jeanne de Laval, the second wife of Anjou, King of Naples. The sculptor, Francisco Laurana, was a protêgé of King René, who prevailed on him to journey to France, where he stayed for a number of years. Laurana was an expert medallist, and with his coadjutor, Pietro da Milano (1410-1473), modeled several portrait medals of King René and his family. Laurana's recent rise into historical pre-eminence is largely due to Professor Wilhelm Bode, known for his intimate knowledge of the art of Renaissance Italy. Bode has attributed to him several marble busts the authorship of which has long been in doubt. In his book on the "Florentine Sculptors" Bode says of them:

> "In these portraits, with their peculiar demure air of modesty, combined with a delicate and high-bred reserve, in the taste of the composition in general, and the extraordinary perfection of the flesh modeling, the artist has succeeded in giving us some of the most charming types of early womanhood it is possible to imagine."

It is remarkable to what an extent the foregoing description applies to the bust here catalogued.

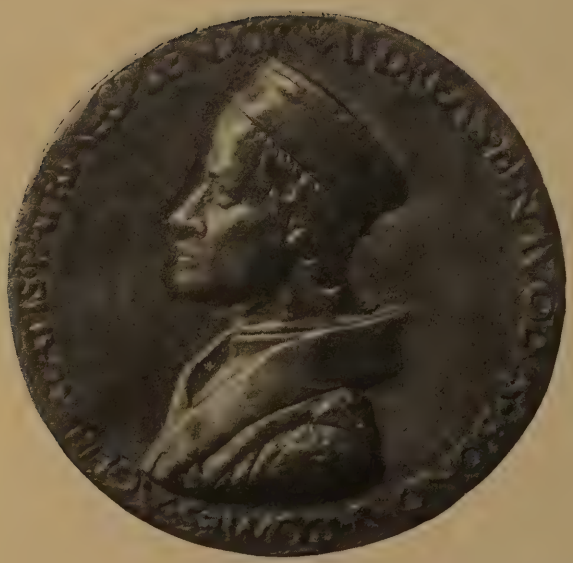


410—Medieval Bronze Medal by Matteo Pasti.

(Signed)

Front-side, low relief portrait of Leo Baptista Albert. Reverse, the signature of the famous Medallist "Opus Matthaei Pastii-Veronensis."

Diameter, 3¾ inches.



411—Medieval Bronze Medal by Sperandeo. Fifteenth Century.

(Signed)

Front-side with portrait in low relief of Andrea Bentivoglio, on the reverse the signature of the famous Medallist.

Diameter, 3¾ inches.

412—Florentine Bronze Candlestick. Fifteenth Century.

Hexagonal shafts, pierced with Gothic trefoiled arches and panels of tracery. Circular molded, saucer-shaped base.

Height, 8½ inches.

From the celebrated Fitz Henry Collection, London.

413—Italian Bronze Ink Stand and Candlestick.

On easel base with curved bird foot front supports. Slender stem to which is fastened a horn shaped ink bowl with quill racks. Scalloped bobêche and candle cup.

414—Paduan Bronze Ink Stand by Bartolommeo Bellano.

(1430-1500)

Figure of bearded Satyr on horseback, holding in one hand a spear, in the other a cornucopia. Triangular base, with scrolled rim and voluted console feet.

Height, 6½ inches.

415—Venetian Gothic Nine Candle Light of the Apocalypse.

Early Fourteenth Century.

Bronze candelabra. Upright stem from which rise four curved olive branches of diminishing spread, and one horizontally protruding, all headed by cylindrical candle cups. This early document of the metal workers' art rests on a pedestal of a date subsequent to the date of its origin.

3 feet 4 inches high.

416—Indo-Persian Bronze Salver. Fourteenth Century.

Center enriched with alto-relievo medallion of a warrior on horseback flanked by three birds. Surrounded by a border of Indian inscriptions. Repousse work on a mille fleurs ground. (Very rare.)

14½ inches in diameter.

417—Chinese Gold and Silver Cloisonne Bronze Statue of a Lady of Rank. Chien Lung. Fifteenth Century.

Upstanding figure of a female deity holding a roll in her left. She wears jewelled pendants and is dressed in a superb cloak of Lapis Lazuli, covered with a floral scroll pattern of brilliant animals held by bands of gold and silver. The cloak covers her head which is faced by a scrolled diadem. The serene expression and the artistic beauty of motion place this statue amongst the most admirable creations of Chinese sculpture. Signed on the lining of the cloak.

20 inches high.

418—Two Venetian Late Gothic Bronze Candlesticks. Fourteenth Century.

On molded bases supporting two-handled urns. Flanked by human mask handles. They are engraved with Persian arabesque and Greek key borders in the taste introduced into Venice by the Oriental trade. Objects of exceptional rarity.

419—Indian Bronze Two Light Candlestick.

Composed of a water bird holding in its beak two scrolled arms enriched with dragon's head and crowned by ball-shaped finials. The bird rests on a circular tray covered with a fret design of arabesques; on animal body supports.

420—Bronze Horse by Gianbologna. Sixteenth Century.
Sculpture of a horse in flight with flowing mane. Note the lustrous patine.

421—French Gothic Bronze Bas-Relief Memorial Bust.

Early Fourteenth Century.

Repoussé portrait taken from the death mask of an Abbess. She wears the hood, head-dress and veil of her order.

422—Archaic Greek Bronze Statuette.

Figure of Paris, shown as an undraped youth standing erect, with one hand outstretched, and holding an apple, grasping in the other a fold of his scarf. On rectangular base of bronze with acanthus-leaf feet of later date but from the same excavation.

Height of figure, 11 inches.

423—Set of Twelve Roman Bronze Busts by Pietro Tacca (1577-1650).

Seventeenth Century.

Bust portraits of Roman Emperors on molded incurved pedestals with a reddish gold patina. On cylindrical pedestals, with molded feet and square bases, of red porphyry. The set consists of busts of:

(a)	Julius Cæsar,	flourished	48	B.C.
(b)	Cæsar Augustus	"	30	B.C.
(c)	Tiberius Augustus	"	14	A.D.
(d)	Claudius Augustus	"	41	A.D.
(e)	Nero Augustus	"	54	A.D.
(f)	Titus Augustus	"	79	A.D.
(g)	Domitian Augustus	"	81	A.D.
(h)	Nerva Augustus	"	96	A.D.
(i)	Hadrian Augustus	"	117	A.D.
(j)	Antonius Pius	"	138	A.D.
(k)	Marcus Aurelius	"	161	A.D.
(l)	Caracalla	"	211	A.D.

Height of busts, 11 inches.

Note: These busts came from the collection of Prince Barberini of Rome. These busts were added to this collection by **Maffeo Barberini,** who as **Pope Urban VIII (1623-1644)** strengthened the fortifications of Castle St. Angelo, removing, in order to make cannon, the massive bronze tubular girders from the portico of the Pantheon. It was this that led to the famous epigram of Pasquin: **"Quod non fecerunt Barbari, fecerunt Barberini."**

424—Tuscan Bronze Bust by Civitali. Fifteenth Century.

"St. Sebastian" Bust of the Saint with upturned face, flowing hair, Florentine skull-cap and ringed nimbus. Dark patina. On square pedestal of gild wood. Modeled by Matteo Civitali di Giovanni (1435-1501).

Height of bust, 4 inches.

425—Bronze Inkstand by Bertoldo of Padoua and Donatello (?)—The Contest of Apollo and Marsyas. Early Sixteenth Century.

Signed with the Initial "D"

Standing figures of Marsyas, a Silenus god of the small river of the same name near Celaenae, playing the Greek pipe, and Apollo having achieved his play, but still holding, with the left hand, his instrument. Midas, king of Phrygia, having been appointed judge of the dispute, is sitting on the summit of a hill and looking at Apollo, indicates Marsyas as the vanquished. The bronze hill illustrates, in low-relief, the palace of the King of Persia, in a lofty situation; and two figures of a fisherman and a hunter with a dog.

At the Apollo's feet a symbolic figure of a river, the Marsyas, laying down on the rectangular bronze base, the four sides of which are richly decorated in low-relief with sirens, acanthus leaves, volutes scrolls and silenus masques. In front are two vase-shaped inkwells having all sides decorated in low relief; the left one with mermaid bodies surrounded by festoons. The center one shows at the front an-

other symbolic figure of a river, the Maeander, among festoons and volutes scrolls. At the left side of the central inkwell in a rectangular shaped bas-relief is the initial "D" as a signature.

Note: Marsyas, satyr of Phrygia, having found the pipe which Minerva, for fear of injuring her beauty, had thrown away, contended with Apollo for the palm in musical skill.

According to the ancient mythological writers, a river of Phrygia, rising in a cavern under the Acropolis of Celaenae, falling into the Maender; here, as Xenophon informs us, Apollo contended with Marsyas.

Midas, King of Phrygia, who had been appointed judge, declared in favor of Marsyas, and Apollo punished Midas by changing his ears into ass's ears, and condemned Marsyas for his temerity, to be flayed alive.

The contest and punishment of Marsyas were favorite subjects in Greek art and Italian Renaissance art, both painting and sculptures. The author or the authors of this bronze group, took the license of changing the legendary Apollo's lyre, in a "viola d'amore." According to the recent studies of the very important Paduan school, made by Professors Venturi, Colasanti, d'Achiardi, Berteaux, a large number of works attributed to the great Donatello, have to be classified to his pupil and collaborator Bertoldo. Professor Berteaux said that over thirty bronzes and mable sculptures of the Cathedral of Padua must be considered as works of Bertoldo, instead of his master. It is interesting to add, that a director of the Brooklyn Museum, having seen our bronze group, said it is the work of a pupil of Riccio da Padua (Andrea Briosco), named Dante. And this name should explain to us the initial "D" as a signature of the artist.
From the celebrated Harrison Collection of New York, sold March, 1920, at the American Art Association of New York.

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